

10
HAND-BOOK

OF THE

WORLD'S PEACE JUBILEE

AND

INTERNATIONAL MUSICAL FESTIVAL.

WITH ILLUSTRATIONS, AND DIAGRAM OF THE COLISEUM.



BOSTON:
JAMES R. OSGOOD AND COMPANY,

(LATE TICKNOR & FIELDS, AND FIELDS, OSGOOD, & CO.)

124 TREMONT STREET.

1872.

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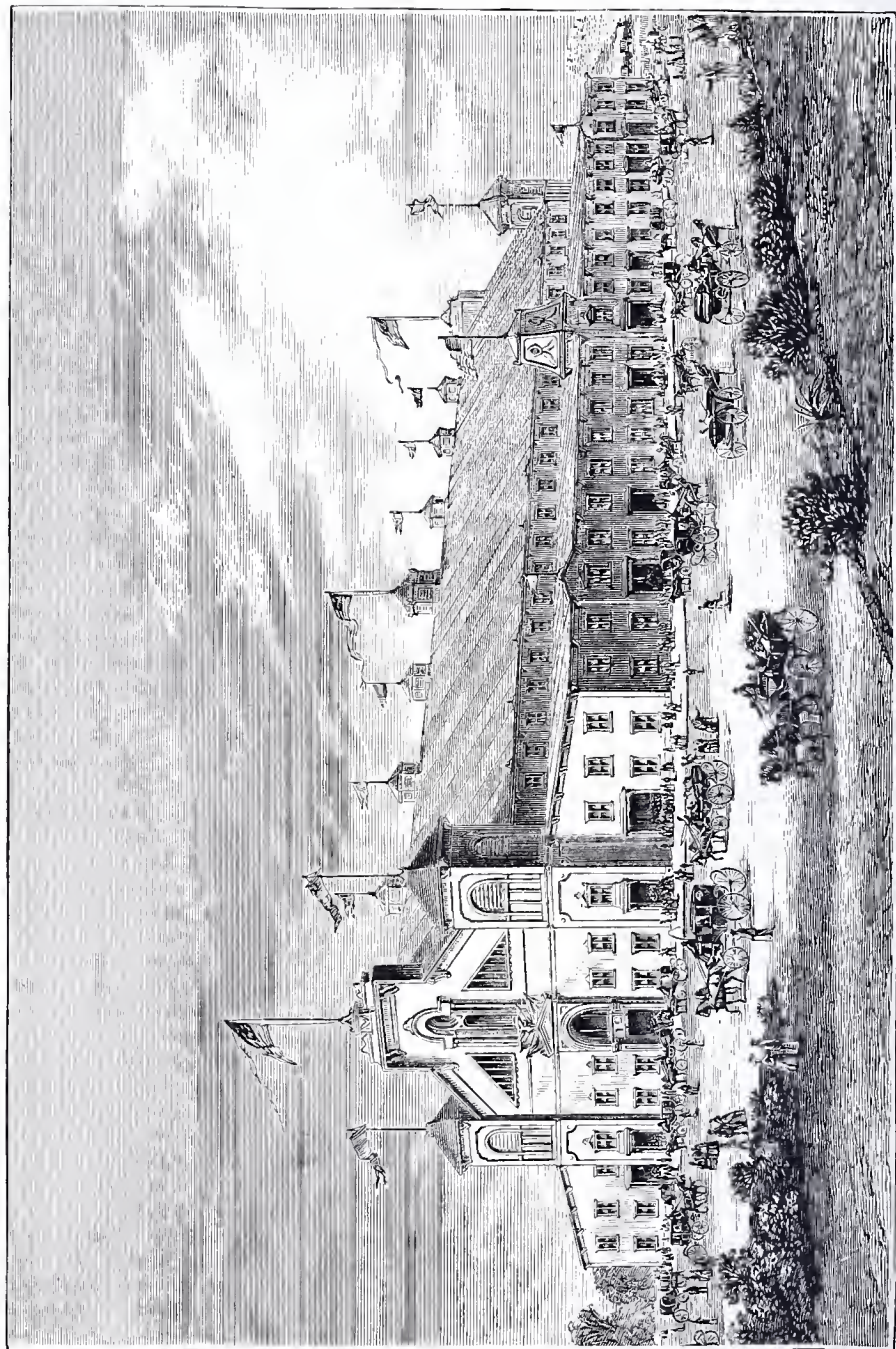
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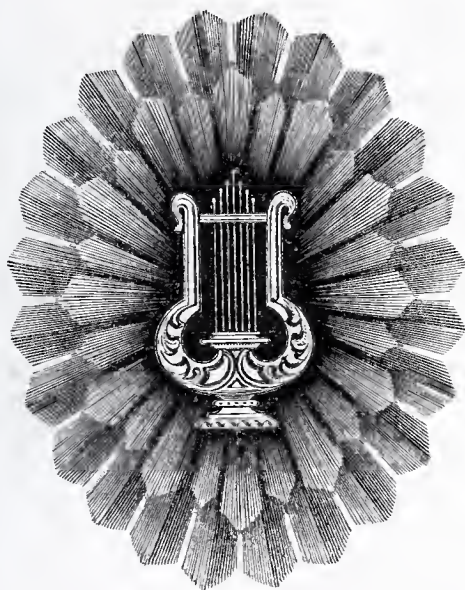
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EXTERIOR VIEW OF THE COLISEUM.

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JUBILEE HAND-BOOK.

THE JUBILEE OF 1869.

THE great national Peace Jubilee of 1869 was only the type and forerunner of that which is now in progress. It was conceived and projected by the same gentleman who has conceived and projected the International Jubilee of 1872. It drew together the largest audiences ever assembled, up to that time, beneath one roof to listen to musical performances; and its effect upon the American people in practical musical culture is incalculable.

Mr. P. S. Gilmore first conceived the idea of a national jubilee in 1867. For a long while, he thought upon it alone, communicating his plans to no one. When he began to reveal them, he was regarded by some who did not know him, as a madman; and many of his most earnest friends advised him seriously to abandon his visionary scheme. But he was not the man to be deterred by discouragements. The more he reflected, and the more he was rebuffed, the more certain was he that his project could be carried out, and the more determined that it should be. In December, 1868, he first permitted the public announcement to be made through the columns of the Boston newspapers. The idea rapidly gained ground. Subscribers to the guaranty fund, under the influence of some noble examples, became more numerous, until at last the Jubilee, in spite of numerous difficulties which need not be specified, became an assured fact.

It is needless to follow through the history of the great festival. The chances of its success grew steadily brighter from the beginning of the year 1869 until the great opening day arrived. Many were incredulous even at that time; but when the great chorus had sung, and the immense orchestra had played, there were few who did not confess to some admiration of the great festival in spite of their sneers. Those who thought that there could be, and was, no good music in such a monster performance, were yet forced to admit its grandeur as a spectacle. The great multitude, however, greatly enjoyed the music as well, and their enthusiasm infected others. There was a steady growth in the interest of the Jubilee; and on some days the crowd was so great, that the officers refused to sell any more tickets. The Jubilee was consequently, by the verdict of its tens of thousands of patrons, a great success; and it paved the way directly for the International Jubilee of 1872. Numerous societies

had been organized for participation in the first festival, which maintained their organization, practising assiduously in the choruses, for which they had acquired a taste and a love; and these have formed the best kind of a nucleus for the magnificent chorus which has been organized for the International Jubilee. In many ways, the first festival was a preparation for the second, and almost assured its success as soon as the plan of holding it was announced.

THE HISTORY OF THE PRESENT JUBILEE.

THE first Jubilee was not over, when Mr. Gilmore began to think of the project of holding another, which should be as much grander than the Jubilee of 1869, as that had exceeded all previous musical festivals. For two years he labored alone, maturing his plans. At length, in the fall of 1871, he made the first preliminary announcement of his project. It was, of course, received with something of coldness and ineredulity. The public, which had seen the magnificent triumph of 1869, and had participated in it, could not, at first, be brought to believe that any further increase in the size of the building and in the number of performers was practicable. But Mr. Gilmore's energy and enthusiasm had conquered the indifference and disbelief before, and they were still equal to the contest. There was no such word as "fail." He proceeded with his plans as calmly as if they were seconded enthusiastically by the entire community, instead of by a few faithful friends only. His confidence in the success of the second Jubilee was infectious. Offers of assistance and suggestions soon came from numerous quarters. But Mr. Gilmore had determined, that, before he asked support in his grand scheme, he would lay a basis for such requests; he would make engagements that would prove the claim of the festival to the designation of International. With this view, Mr. Gilmore made a visit to Europe, which extended over several months. His object was to interest the governments of Europe in his project, and to secure permission for their great military bands to come to Boston and take part in the festival. Everywhere he was received with the utmost cordiality, and on every hand secured valuable co-operation in his gigantic scheme. In London, Paris, Berlin, Vienna, Dresden, and other chief cities, where he went to consult government officials and leading musicians, he was listened to with the greatest attention, and his propositions looking towards a representation of the several nations at the festival were readily responded to. He returned to America early in December, and was welcomed most cordially by his large and already rapidly-growing circle of friends interested in the Jubilee of 1872.

The following extracts from Mr. Gilmore's own account of his success in Europe are properly a part of the history of this great festival; and, although not all of his early expectations were realized, the actual results of his mission came very nearly up to the first promise, while, in some cases, the performance has exceeded it.

"I met with every success in England; though there were, of course, delays attendant upon my exertions. On arriving in London, I went direct to the Ameri-

can legation, and presented my letters, one of which, as you may remember, was from the President, in which he heartily indorsed my scheme, and asked the co-operation of the representatives of this country abroad. Gen. Schenek was absent; but every attention was paid to me by Mr. Moran, the secretary of legation. He was greatly impressed with the magnitude of the undertaking, and entered into its promotion with commendable spirit, and placed me in the proper channels to bring it before the English officials. Accordingly I was introduced to Mr. Cardwell, the secretary of war, and laid my plans and official letters before him. From the outset, a favorable ear was given me; but, coming to the matter of granting the use of a band, great objections arose, the foremost of those being that no precedent existed for such a step, and that there was, furthermore, a possibility, in the absence of all international laws to insure their return, that, the moment the band was on American soil, members, if they saw fit, might bid farewell to the English service. While this point was being talked over by the government, the general sentiment of the people, and especially of musical people,—for the matter had been brought to the notice of the public through favorable articles in the press,—was, that all points of that nature should be overlooked, and that, to fully express the satisfaction of the nation at the amicable settlement of all difficulties between the two countries by the treaty of Washington, the use of one of the best bands in the service should be tendered to take part in the great Jubilee. Subsequently this view was taken by Mr. Cardwell and the other members of the government; all precedent, or rather the lack of all precedent, set aside, and the offer of a band tendered.

“In Paris, my success was not complete, and this from the fact that the military bands of the nation were undergoing re-organization after the war, and in the gay capital of the French nation military music appeared to be in a somewhat chaotic state; most of the bands having become depleted by casualties. I received through our minister, Mr. Washburne, a letter from the French minister of war, regretting that such was the case, and affording me no encouragement; but since then I am happy to say that I have received information that an effort will be made to have France properly represented at the Jubilee. . . .

“I called upon our minister at Brussels, Mr. Jones, who at once took up the matter in the most earnest manner; and, having consulted with the proper Belgian authorities, he assured me that he had no doubt whatever of Belgium contributing its best band. ‘In fact,’ said Mr. Jones laughingly, ‘I told the minister of war, that, if he did not send his *best band*, I would demand my passports, and quit the country. Depend upon it, Belgium will be represented.’ From that assurance I assume that the Guides Band will be the one despatched here. . . .

“My first visit on reaching Berlin was paid to Mr. George Baneroft, for years the American minister to Prussia. Through his kindness, the matter was brought to the notice of the proper authorities. A few days subsequently, he informed me that he had spoken with that great soldier, Von Moltke, who gave the idea his hearty indorsement. Mr. Baneroft felt quite pleased at imparting to me this information, and took immediate steps to place the matter in proper train, he having received suggestions from Von Moltke as to the necessary proceedings to take. He desired me to draw up a memorial to the emperor, inasmuch as, after the mat-

ter had been passed upon by the war authorities, it would be necessary to receive the indorsement of His Imperial Majesty. Col. Bliss, the secretary of legation, and Mr. Kreismann, our consul at Berlin, did me great service in forwarding the project, and took great interest in my success. The bandmaster-general of the army, Herr Weipricht, gave me several interviews, it being absolutely necessary that he should be consulted. He gave my request his hearty commendation, and proposed to write an international *pot pourri* on German and American themes. He furthermore gave his official sanction that a band of the Prussian service should be given me, and also hinted at the probability of his accompanying it, should his health permit. . . .

"At Vienna I met our minister, Mr. John Jay, who authorized his secretary of legation, Mr. John F. Delaplane, not only to commend the matter to the Austrian authorities, but to accompany me in person, and give me an official introduction to them. We called upon Baron Schwartz, the general manager of the great Austrian Exhibition of the Industry of All Nations, which is to be holden in Vienna in 1873. We found him busily occupied maturing his plans for that event. He courteously listened to the object of my mission, and at once became deeply interested in its details. The baron took a reciprocal view of the Jubilee, and indorsed the idea, that, inasmuch as America would undoubtedly contribute greatly to the general success of their exhibition, that Austria could not do less—peace and industry going hand in hand—than to gratify America by aiding in the consummation of the great Musical Peace Jubilee."

Mr. Gilmore having thus obtained the approval of European governments to such an extent that he was warranted in calling the Jubilee an international musical festival, his next step was to secure the funds required for placing the project on a sound financial basis. Subscription-books to a guaranty fund were opened. In less than one week, two-thirds of the necessary amount had been promised; and in a very short time the entire sum of two hundred thousand dollars—which was regarded as sufficient to insure the sponsors of the undertaking against loss—was subscribed. Immediately afterwards the several committees necessary to make all the arrangements in connection with the great affair were announced.

The first formal meeting of the gentlemen who had subscribed to the guaranty fund was held at the Revere House, on the evening of Feb. 12. The guaranty fund was declared to be full; and the executive committee, whose names are given elsewhere, were appointed. The committee organized at once, with Mr. George H. Davis as chairman, and Mr. Henry G. Parker as secretary; and they have held regular meetings ever since. The first serious question discussed was, whether the Coliseum should be built of wood or of iron; which was finally decided in favor of wood. The architect chosen was Mr. William G. Preston, whose ability and energy were well known, and whose resources were soon after put to a test that thoroughly vindicated the wisdom of the selection. The original design was to construct a building, having a clear span of three hundred and fifty feet, with no posts or pillars; and the work of building the edifice had already proceeded on that plan as far as the erection of the first grand truss, when, on the evening of April 26, a heavy gale demolished it, and necessitated a change of plan. There was not the slightest apprehension of failure; but, in the face of dismal prob-

abilities, the executive committee set to work with undaunted zeal, and, by a wise change of plan, made the erection of a Coliseum by the time specified possible. The loss consequent upon the mishap was about forty thousand dollars. In two days, the ground was cleared, and the work progressing once more. While some disappointment was felt from the abandonment of a plan which would have made the Coliseum a building of no mean architectural pretensions, it was more than balanced by the relief caused by the adoption of plans which had been thoroughly tested and indorsed in the Coliseum of 1869. The accident seems to have urged on the work, and given motive for additional vigor. It by no means injured the confidence of the public in the final success; for, on the day after the gale, the sale of season-tickets—the best index of popularity—was much larger than on any day previous. The work was prosecuted with the utmost energy. Major J. H. Chadwick was, two days after the accident, added to the building committee, and made superintendent of construction, with full powers. It is very greatly to his zeal and efficiency, that the rapid construction of the building is due.

It is unnecessary to follow the history of the preparations consecutively; but there are some facts that should be put upon permanent record, showing the progress made. The first money received for the Jubilee was a check for five hundred dollars, sent by Mr. B. A. Starr of Camden, N.J., for season-tickets, and presented at the meeting of the executive committee on the 14th February. At the same meeting, it was voted to insure the life of Mr. Gilmore for two hundred thousand dollars; and it was voted that each subscriber to the guaranty fund should have two free season-tickets for every thousand dollars subscribed. On the next day, the committee appeared before the city government, and asked that there should be constructed bridges over the railroad tracks in Huntington Avenue and Newton Street; which requests were promptly acceded to. The committee secured the use of the land on which the Coliseum stands on most favorable terms. They are to have the land, rent free, a year from the 17th June, 1872, and may retain its use for several months longer on the payment of interest on the purchase value of the land, at seven per cent, and the taxes. The organ was contracted for with J. H. Willcox and Co.; the committee to have the use of the organ during the Jubilee for five thousand dollars, and to have the privilege of retaining it permanently on the payment of a thousand dollars additional.

On the 13th March it was voted that Mr. Florence Ziegfeld be deputed a special agent of the committee to go to Europe to look after the transportation of foreign bands, and to act as agent between the committee and foreign governments. Mr. Ziegfeld is a native of Germany, an accomplished musician, a leader in musical circles in Chicago, and, by reason of his family connections, has much influence with the foreign courts. He performed the duties intrusted to him with great skill and discretion. On the 8th April the Hon. Alexander H. Rice, who had been elected president of the Jubilee during his absence in Europe, declined the position, and, though the committee urged him to reverse his decision, persisted in his declination. The vacancy was not filled; but, on the 25th May, Gen. N. P. Banks was elected as the orator at the opening of the Jubilee.

The remaining facts relating to the Coliseum, the artists, and the instruments, will be found elsewhere, each under its appropriate head.

THE COLISEUM.

WILLIAM G. PRESTON, *Architect.*

The Exterior.

The exterior of the building, unlike that of 1869, is highly ornamental in appearance and substantial in character, notwithstanding the very limited space of time allowed for completing it. The general style is Italian. The central portion of the end façades (which is identical in finish) is brought forward some ten feet from the lateral wings, and flanked on either side by towers thirty feet square, and rising some twenty-five feet above the roof. These towers have fine bracketed doorways, mullioned windows in the second story; above are recessed arches, whose semi-circular heads are provided with ventilating louvers. A projecting cornice, borne on brackets, is surmounted by a hipped roof, ornamented with a cresting and flag-staffs. The central feature of the front is a grand arched portal twenty-five feet in width, and fifty feet in height, surmounted by a pediment. This doorway bears a triple-mullioned window, three pilasters carrying a heavy moulded archivolt ornamented at its crown. An interior circular frame forms a rose window, which, with its stained glass embellishment, forms a striking interior as well as exterior feature. The height of this central motive is in all about ninety feet. Flanking this triplicate window on either side is a triangular system of fenestration divided by mullions some forty feet in length by fifteen feet on its vertical side, also treated with stained glass. The main cornice of the building has a height of five feet, and corresponding projection. It is quite elaborate in design, and follows the slope of the higher roof until within about twenty-five feet of the centre of the building, when it breaks boldly upward, and then goes horizontally across, several feet above the ridge. A pedestal with retreating sides, cornice moulding and cresting, carries this portion of the sky line several feet higher, at the centre of which is an ornate base and shield, forming the starting-point for a lofty flagstaff, from which wave the American colors and streamers. Seven ventilating turrets adorn the roof, and give a pleasant variety to the roof-line, the central turret predominating in size and elegance above the rest. Projections are made at the side-entrances; and midway on either side rises a Mansard-roofed tower twenty-five feet above the lean-to roofs.

The Foundations.

All the timber used in the construction of the building has been carted to the grounds in carts and cars, and all cut, fitted, and joined on the contiguous territory. Piles were driven for the original or arched structure; some twenty-four being placed under each arch or truss, and others under the walls of the building, to give all a similar bearing: but, upon changing the plan of construction, it was deemed best to allow the whole structure to rest on heavy timber platforms bedded on the well-settled and rammed gravel-bed. It was not deemed necessary to drive piles on which to build the structure; and instead there was used plank three or four inches thick, fastened together into platforms about eight feet square for the main posts, and about four feet square for the smaller ones. Every upright post has one of these foundations. Of the larger posts supporting the trussed roof there are eighty;

of the smaller ones, running up to the lean-to roof, there are a hundred and twenty. There are also about two hundred and twenty still shorter ones supporting the galleries, and eighty others supporting the upright sills; making in all five hundred points or platforms on which the building stands. These platforms are firmly sunk in earth, and are regarded as secure as piles. At the foot of the large posts are oak "steps," four feet in length and four inches in thickness; and at the foot of the lesser posts are "steps" of the same thickness and length.

The Walls.

As the building is five hundred and fifty feet long, and three hundred and fifty feet wide, the walls, of course, extend the same distance. The upright walls on the sides are forty feet in height, and are covered with weather-boarding. The posts are framed, and secured to rafters in the lean-to roof by means of pins and bolts. The end walls of the main building are composed of cross-framed counter-ports, braced in the most thorough manner, built up of heavy timbers, and forming in reality a timber wall about twenty-two feet in thickness. The highest point of the ends is some hundred and fifteen feet above the ground; and twenty-two feet, — its thickness, — compared with the height mentioned, shows a far greater ratio of stability than is customary in the case of brick walls. The ends of the building of 1869 were its weak points, being but single walls of perhaps a foot in thickness; and, acting on this hint, the enormous thickness and strength above cited have been adopted to preclude all danger of failure in this quarter.

The Lean-to Roof.

This section is that part of the covering of the building which extends inward from the side-walls the distance of seventy-five feet, covering the galleries at the sides, and then apparently terminating abruptly. Its inclination is an inch and six-tenths to the foot; and it is supported by posts placed at intervals of twenty-four feet longitudinally, and twenty-five feet and nine inches transversely. These posts are all "bolstered" where the trussed rafters rest upon them; and this roof, so far as its support is concerned, is entirely independent of the centre or trussed roof, and *vice versa*, except that they both tend to strengthen and abut against each other. Still either portion could be removed, and the other would, by virtue of its own constructive bracing, stand securely alone.

The Trussed Roof

Is a work of great ingenuity and strength. Commencing at a point eleven feet above the inner edge of the lean-to roof on either side, it spans the intermediate space of about two hundred feet. The trusses supporting it are twenty in number, each being composed of three spans of sixty feet eight inches each. These are regular tie-beam trusses, fastened together, each one, by six inch and a quarter bolts eight feet long, and about sixty-six bolts of seven-eighths inch iron from thirteen inches to two feet and a half long. This roof has an inclination of four inches and a half to the foot, which makes it quite steep. At its point of junction with the lean-to roof, there is a clerestory of ten feet, designed for continuous windows and for ventilating purposes, and thence the roof runs upward to the

ridge. Longitudinally there are four lines of firm trusses running the whole length of the building, which serve to stiffen the whole net-work of timbers. The entire superficial contents of all the roofs are about two hundred thousand square feet, or about four acres and a half.

Ventilating Turrets.

The old form of ventilating monitor having proved untrustworthy in many cases, from its great exposure to the force of violent winds sweeping up the long slope of roof, the architect deemed it advisable to dispense with a contrivance which is always the first part of a building to be demolished in a gale, and has substituted an equally efficacious and far more ornamental feature in the shape of octagonal louver turrets. There are seven of these upon the ridge, placed at equal intervals, pleasing in design and proportion. They allow wind and snow to pass harmlessly between them, and from their octagonal shape present but a small perpendicular surface to the wind, from whatever direction it may come. They are twenty feet in diameter, and fifteen feet high; and from their large size are expected to perform their work thoroughly. The central turret is more important in size, and more ornamental. From a flagstaff surmounting this waves over all the white flag of "Universal Peace." Shorter staffs crowning the lesser turrets bear the banners of the great nations.

The Side and End Balconies.

The side and end balconies are seventy-five feet deep, being ten feet from the parquet floor in front, and rising backward to the walls at a gradual elevation of two inches and a half in every foot. In each of these galleries are rows of seats longitudinally, then an aisle, and then more similar rows of seats. Back of the rear row is a promenade gallery twelve feet wide, and extending all the way round the building,—eighteen hundred feet. These galleries are accessible by means of twelve broad stairways leading from the outside doors. The balconies thus described are designed exclusively for spectators. They are supplied with settees made expressly for the purpose.

The Chorus Seats.

The seats for the chorus occupy the easterly end of the building for a distance of two hundred and forty feet forward from the end-wall, arranged in the manner of an amphitheatre (rising some twenty-six feet) around the place allotted to the orchestra. Radial aisles of ample width give access to the various portions of the chorus territory connecting with other semicircular aisles of greater width, into which the stairways open. Very ample accommodation has been provided for the chorus in the way of stairways; no less than nine, having an aggregate width of a hundred and eight feet, offering their broad passages for the speedy and comfortable entrance and exit of the singers and musicians.

The Orchestra

Is located upon a platform raised two feet and six inches above the parquet-floor in front, and rising backward.

The Parquet.

This is one of the divisions set apart for the accommodation of the spectators. It is two hundred and thirty-five feet long by two hundred feet in width, and is divided into sections discriminated on the plan by letters. It has a smooth double floor of spruce, and the seating is made in such a manner as to be easily removed upon the occasion of the grand ball. The parquet is surrounded upon three sides by promenades twenty-five feet in width under the side and end gallerics. The seating may thus be brought quite up to the gallery fronts, without loss of space for aisles. Persons occupying seats along this line are, however, protected from the pressure of crowds and persons standing, by a railing four feet back from the front line of the gallery posts, in which will be openings, under the charge of doorkeepers or ushers. A portion or the whole of one of the central sections of the parquet has been reserved for distinguished guests.

Daylight and Ventilation.

Both of these essentials have been specially attended to by the architect. In each of the side-walls are forty double windows, five by nineteen feet. On the ends there are twenty-four double windows of the same size, and two large semicircular windows, each twenty-five feet in diameter. Above these are triplicate windows, the centre division of which is arched; and just above it a rose window of a circular form, fifteen feet in diameter, and ninety feet from the ground. Flanking this central feature are triangular mullioned windows, forty feet by fifteen, following the slope of the roof. The clerestory between the lean-to and the trussed roof contains a series of sliding windows, the row extending the entire length of the building. There are eighty of these windows, each nine feet by five. In the lean-to roof are forty skylights, twenty on each side, over the gallerics, the sashes being six feet by twelve, or the size of a common billiard-table; and again in the upper roof are an equal number of still larger dimensions. The effect of stained glass is given to all the windows by ornamentation in various designs, by means of transparent colors applied by a peculiar process to the inner surface of the glass.

Entrance and Exit.

Entrance to the building is effected by twelve doorways, each twenty-five feet in width, and six others of somewhat smaller dimensions. Passages of corresponding width extend directly into the parquet promenade, and corridors of similar width give access to the chorus waiting-rooms. To avoid one great source of discomfort and inconvenience experienced at the Jubilee of 1869,—that of confusion and crowding by persons having seats in different portions of the house,—it was determined largely to increase the number of points of ingress and egress, and, further, so to construct the gallery entrances and stairways, that they are accessible only from special doorways from the exterior of the building. This greatly simplifies the progress of the audience in reaching their proper destinations, and entirely does away with the great crowd and jam arising from the balcony stairways pouring their streams of humanity into corridors already filled with people making their exit from the parquet. Again: to keep the great crowd of by-

standers away from the doors, a substantial fence has been erected surrounding the building at a distance of twenty feet from it, once inside of which the auditor will have little difficulty in finding an easy entrance and his allotted seat.

Retiring-Rooms.

Appreciating the need of retirement for various persons, numerous ante-rooms have been provided. They are all on the ground floor, and all lighted by windows in the side-walls. Appropriated to the use of the Executive Committee is a large room near the main entrance. Rooms on the western side are for the use of the ladies, and on the eastern side for occupancy by the gentlemen of the chorus. There are also ticket-offices, an apartment for the press, a reception-room over one hundred feet long, apartments for members of the "Bouquet of Artists," and several others of large dimensions for various purposes.

The Exterior Decorations.

The decoration of the Coliseum was intrusted to Messrs. Roeth and Hollis, who have performed their task in a manner to satisfy the utmost requirements of good taste. The exterior is simply surmounted by banners and flags; the centre tower bearing an oriflamme banner of white bunting, fifty feet long, with the words "International Musical Festival" lettered in red its entire length; the four corner towers bearing American oriflammes twenty-one feet long; and the other towers and turrets the flags of various nations. The entrances are more elaborately trimmed on the exterior as well as inside.* Over each of the three principal entrances, a lyre surmounted by an eagle of twelve-feet spread has been hung, the bird painted in oil on wood, tipped in gold, a green wreath depending from the lyre supported by gilded rosettes. On each side of the doors is placed a standard seventy-five feet high, and surmounted by a dove bearing the olive-branch; and, depending therefrom, a white oriflamme banner, twenty feet long and four and a half feet wide, contains in red characters the word "Peace." Midway of the standards is hung the Union shield, in oil on wood, flanked by American flags. Over the side-entrances, a simple lyre in a laurel-wreath, with suspended draperies caught up by rosettes, is the only ornamentation. The vestibules of the principal entrances present agreeable pictures to the eye of the visitor. The walls are coated with water-color in neutral tints, with valances in crimson and gold at the angle of ceiling and walls, and between the braces oval armorial shields are hung, festooned with vari-colored draperies in tent form; the reception lobbies, twelve in number, being tinted in a similar manner, depending valances in red, white, and blue adorning the tops of the walls.

The Interior Decorations.

Inside, the entire roof is painted in water-color of an ethereal blue tint, and all the timber and truss work is also done in delicate buff or straw-color. The great supporting posts or columns are tinted of light gray shade of low tone, in keeping with the roof and the ends. The walls in the clerestory and between the windows behind the balconies are of a light Pompeian or brownish red. The light that seeks the great auditorium is tempered by various shades of quiet color, introduced

in the stained glass windows, which vary in design upon the roof and at the sides. These quiet, neutral tints so blend in harmony, that the eye is not dazed, but, on the contrary, there is imparted a sense of breadth and space. From the beams of the trusses at the apex of the nave are suspended horizontal Pompeian rods tipped with large ornamental pine-apples of gold, from the ends of which depend red, white, and blue festoons downward to the main supports of the nave-roof following the outlines of the braces. Similar festoons are also suspended from the side-trusses below the clere-story windows, following the line of the braces as in the nave. All the nave-posts are decorated with pending oriflamme banners of various nations. The ends and sides of the building are ornamented by a painted valance seven feet deep, running its entire circumference. At intervals between the posts are medallion portraits of the musical composers of all nations, executed in monochrome, alternating with heraldic emblems, arms, and crests of all nations. Between the valance and the floor, half-way down the posts, ornamental trophies and banncrets are introduced, running the whole length of the auditorium ends. Behind and above the organ is seen a grand allegorical painting, semicircular in form, with a rich and decorative frame-work, containing also the clock-dial, six feet in diameter, just above the picture. The latter represents that one of the Nine Muses who had charge of the music of the spheres, and upon the respective sides are grouped representations of morning and evening. The central figure in this tableau is eighteen feet in height, and the whole width of the picture is sixty-eight feet. The ornamental pilasters, with painted Raphaelesque designs upon each side, are twenty-one feet in height. This picture is united with the valances at the sides by a broad ornamental painted belt, thus making an harmonious connecting link with all the varied decorations throughout the four sides of the entire auditorium.

The large central window at the opposite or west end is not obstructed by any decorative features; but on each side of this window are colossal paintings respectively representing the Genii of Peace, and America. The former is represented by a male figure, from whose open palm, held aloft, is escaping the white dove of peace; while in his left he holds the green palm or laurel-branch. This figure is charmingly drawn, and is said to have all the poise and airiness of the celebrated bronze Mercury of John of Bologna. The companion figure, typical of America, holds in her right hand an olive-wreath, and in her left the Roman fasces. At the feet of both these figures, with other emblems, is the American eagle with outstretched wings. A belt similar to that in the opposite orchestral end unites the valances at the sides of the building. Trophies and festoons are also introduced upon the frame-work at each end of the edifice, over the ornamental belt.

Inserted in the panels of the front of the great balcony is a brilliant vermilion-colored cloth, richly ornamented with heavy gold scroll-work of antique design. The rail of the balcony is covered with brilliant terry to match. These glowing borders or lines upon the front of the balconies add much to the color effects of the interior. The other woodwork about the balcony front is covered with fresco in neutral colors, comprising French gray and Bismarck brown. The whole effect is pleasing to the eye; and the absence of a superfluity of bunting and upholstery permits the music to reverberate through the arches with full effect.

THE CONDUCTORS.

Patrick S. Gilmore.

Mr. Gilmore was born near Dublin, Ireland, Christmas Day, 1829; exhibited strong musical predilections early in life, and when a boy, stationed in a mercantile house in an Irish provincial town, became the pet of the English band stationed there. One of the musicians in a prominent band gave young Gilmore lessons; and he began writing waltzes, marches, &c., at a very early age. He came to Boston when twenty years of age; and his proficiency on the cornet brought him into notice at once. As leader of the Suffolk Band, he brought that organization into great popularity, and successively added much to the renown of the Brigade, Salem, and other bands. While resident at Salem, he originated the idea of monster concerts, which have been such prominent features of Fourth-of-July celebrations, and in 1858 organized some very successful promenade concerts in this city. In 1859 he organized Gilmore's Band, and entered into partnership with Mr. Joseph Russell as music-publisher on Court Street. His band has for more than ten years been one of the most noted in the country: it went to the war with the Twenty-fourth Massachusetts Regiment; and, about the time the first Free State governor of Louisiana was inaugurated, he started his first musical jubilee. With the consent and co-operation of Gen. Banks, he organized a grand festival, which occurred in New Orleans, March 4, 1864, with a chorus of six thousand voices, several hundred instruments, and fifty pieces of artillery. Mr. Gilmore is also celebrated in Boston for having brought before the public such artists as Carlotta Patti, Camille Urso, and many others. His musical compositions are very numerous and popular. After the first Boston Jubilee in 1869, Mr. Gilmore went abroad, and was everywhere received with marked attention.

Carl Zerrahn.

Mr. Zerrahn, our best known orchestral conductor, is a native of Malchon, in the Grand Duchy of Mecklenburg-Schwerin, where he was born July 28, 1826. He studied in Berlin, Hanover, and Rostock, and came to America during the German revolution. For six years he was a member of the Germania Musical Society, and accompanied it on its tours through the United States and Canada. He has been a musical conductor in this city ever since he settled here in 1854, and has conducted all the Handel and Haydn Society's performances, including the festivals of 1857, 1865, and 1868, and the concerts of the Harvard Musical Association. He conducted the Orchestral Union concerts for thirteen seasons, and directed the Philharmonic concerts. He was at one time director of the Orpheus Musical Society, and, besides conducting oratorio performances in Boston, has had charge of musical conventions in various parts of this and other States. He has been director of the Salem Choral Society since its formation; and was teacher and director of music in the High and Normal Schools of Boston from 1858 until 1867. At present, he is engaged as teacher in the New-England Conservatory of Music.



PORTRAITS OF ARABELLA GODDARD, PESCHKA-LEUTNER, P. S. GILMORE.
FRANTZ ABT, JOHANN STRAUSS.



Eben Tourjée.

One of the most prominent workers in connection with the preparations for the great Musical Festival, and one whose labors will contribute vastly to its musical and artistic success, is Dr. Tourjée, the organizer and superintendent of the chorus. Eben Tourjée was born in Warwick, R.I., June 1, 1834, of French Huguenot stock; though his ancestors had for several generations resided in this country. At the age of eight years, he was set at work in a cloth-printing establishment in East Greenwich; and he continued as a mill-operative in that and other towns for some years, gaining meanwhile, at odd times, several terms of instruction at the Greenwich Seminary, and also entering upon the study of music. In the latter pursuit he sometimes walked from Phenix to Providence, a distance of thirteen miles. He had early exhibited a taste for music, and at the age of thirteen learned in a very short time to play the organ. After serving as clerk in a music-store in Providence, and at the same time pursuing his musical studies assiduously, he went to Fall River at the age of seventeen, and entered into business on his own account as a music-dealer, teaching in the public schools, and also publishing and editing a paper, entitled *The Key-Note*, in the interests of musical art. In 1855 *The Key-Note* was merged in *The Massachusetts Musical Journal*, of which he had also the editorial charge. He subsequently removed to Newport, where he also kept himself exceedingly busy as teacher, organist, conductor of musical conventions, &c. In 1859 he founded a Musical Institute at East Greenwich, but soon removed with it to Providence, where it took the charter name of "The Providence Conservatory of Music," — the first institution of its kind in the country. Previous to this time, however, he had visited Europe, studying under some of the most eminent masters of the Old World, and making critical examinations of the methods and text-books employed in the conservatories. The developed culture of the continental schools, and especially the grandeur of the choral singing in the German Lutheran churches, filled him with admiration; and he returned to America, more than ever stimulated in his desires to do something notable for the inculcation of art, and thoroughly impressed with the importance of congregational singing in our churches. His persistent labors in the latter behalf are well known. In February, 1867, he removed to Boston, and here established the New-England Conservatory of Music, which speedily attained, and still holds, the distinction of being the largest music-school in the world. In 1869 he aided Mr. Gilmore in the National Peace Jubilee by organizing the great chorus of between ten thousand and eleven thousand voices; and the success which crowned his labors in that connection is well known.

Johann Strauss.

The following sketch of the great Austrian composer and director was written by a friend, and originally appeared in the *Boston Courier*:

"The musical reputation of the Strauss family has its origin with Johann Strauss the elder, who was born in Vienna in 1804, and at an early age was apprenticed to learn the trade of book-binding. He very soon, however, began to

evinced a taste for music, devoting his leisure-time to practising on various wind instruments, and before long became sufficiently familiar with the hautboy to enable him to abandon his trade, and enter the band of an infantry regiment stationed in his native city. Proving himself here to be a performer of more than ordinary ability, he very soon succeeded in obtaining admission to the celebrated orchestra of Lanner, at that time in its prime. In this orchestra, his talents appear to have been very rapidly developed; so that, in the absence of Lanner, he was selected to act as director. Considering that this subordinate position presented too limited a field for the exercise of his genius, he next conceived the idea of organizing and training an independent orchestra, — an undertaking rendered comparatively easy by the fact that so many excellent musicians are always to be found in Vienna. These efforts were crowned with signal success: so that in a very few years the band attained, under his constant drill, a wonderful degree of skill. A large number of original compositions were now brought out: and of these his waltzes, introducing novel melodies and a peculiar rhythm, were greeted with great applause; and their merit was acknowledged not only by the general public, whom this class of music naturally pleases, but received, moreover, the praise of severer critics. Hector Berlioz, the distinguished French composer, recounts in his memoirs the pleasure which he at this time experienced in dreaming away the evenings to the sad strains of these new waltzes, and emphatically pronounces Herr Strauss to be a true artist. Invitations to visit other cities now began to be extended; and Herr Strauss was therefore induced, in 1833, to leave Vienna with his orchestra for the first time, for the purpose of visiting Berlin and other capitals of northern Germany, at all of which places he was enthusiastically received. In following years, similar journeys were made to France, England, and Saxony; and his uniform success in all these countries served to extend the reputation of this orchestra. His death took place in the year 1849, shortly after his return from a professional engagement in Dresden. The dance music of the elder Strauss has now become superseded by the more brilliant compositions of his sons, Johann, Josef, and Edouard, and those of Josef Gungl; but there are certain gala-nights in Vienna, when his pieces are reproduced, and they rarely fail to receive a hearty recognition by the older portion of the audience.

“Herr Johann Strauss, the son, was born in Vienna in 1825. His father originally intended that he should follow the example of most gentlemen’s sons, by entering the military service. At the age of seven, however, Johann surprised his family by producing a complete waltz, composed by him entirely without assistance, the success of which had the effect of changing completely his future career. The father now determined to yield to the taste and inclination of his son; and from that time no pains were spared to give him a most thorough musical education. At the age of eighteen, having completed his studies, he took a position in the orchestra, of which, upon the death of his father, he became sole director. Johann (jun.) now began to give evidence of being a prolific composer, as well as skilful director: so that, under his guidance, the orchestra reached a state of perfection which made it the admiration of the musical world. At all the prominent balls and concerts, the public were treated to new waltzes, polkas, marches, &c.; and these pieces, being circulated throughout America as well as

Europe, earned for their composer the title of Mendelssohn of the ball-room. In Austria, his talents received royal recognition in the appointment by the emperor to the position of Hof-Ball-Musikdirector; while an invitation from the Russian emperor (given in 1853) to conduct the magnificent summer concerts in St. Petersburg indicates that his reputation was by no means confined to his native country. In 1862 he married the celebrated singer Mlle. Jetty Treffz. In the spring of 1867 he organized a new band, with which, after a very careful preparation, he proceeded to Paris, where he gave a series of concerts lasting during the entire period of the Great Exposition. Leaving Paris, he crossed over to London, and there, in connection with Bottesini, directed the orchestral promenade concerts at Covent Gardens. Since 1853 he has, for the most part, continued to vibrate between Vienna and St. Petersburg. The difficulty encountered in obtaining a release from an engagement in the latter city proved the chief obstacle in the way of securing his services for our Jubilee; although it is also hinted, that an unfortunate experience in crossing the English Channel has given him a somewhat exaggerated idea of the dangers of an ocean voyage.

"Of late years, a separate orchestra has always remained in Vienna, conducted, in the absence of Johann, by the younger brothers, Josef and Edouard. Of these, Josef died in the summer of 1870, a victim of the prevailing Vienna disease, — consumption. His compositions, which are quite numerous, are characterized by the plaintive sweetness of their melody. His waltzes are particularly well adapted to the piano, and in this country have been quite as favorably received as those of Johann. The leadership of the Vienna orchestra now devolves upon Edouard, the youngest of the three brothers, who excels as a violinist, and who has already become known as a composer. The Vienna orchestra, as now composed, consists of thirty-six picked performers, whose services are all pledged for a definite period, and who are not allowed to play in connection with any outside performance. It is by practising in concert for many years that they have been enabled to attain to such marvellous mechanical skill, indicated by their perfection in accentuation, as well as by the delicate shading of the different portions of each piece. There are but few days in the course of the year in which the opportunity is not afforded of listening to their performance. In the summer, concerts are given in the open air in some of the public parks or gardens; while in winter the privilege is granted of dancing to their music in some of the large halls or bathing-establishments, which at this season are converted into elegant ball-rooms. In listening to the strains of this orchestra under Johann, one cannot fail to be impressed with the fire and dash of its leader, every nerve and muscle of whose body seems to assist at the work, as with violin in hand, and face toward the orchestra, he imparts a share of his enthusiasm to each individual player."

Franz Abt.

Franz Abt is a native of the little factory-town of Edenburg, near Leipzig, where his father, a distinguished musician, resided as a minister of the Lutheran church; and the future composer was born there on the 21st of September, 1819. The young Franz, who showed great musical talent at an early day, received his educa-

tion at the celebrated Thomas School, in Leipzig, and was at first destined for the legal profession, and studied law for about a year; but, becoming tired of his legal drudgery, he devoted himself, in his nineteenth year, entirely to his favorite study, — music. But on this field he was destined to meet at first with many disappointments; and long and weary was his search for publishers who would take his virgin compositions, mostly waltzes and other dances, in hand. At length, however, he found a man who published some of them; and on the 14th of April, 1838, the publisher, Kuenzel, in Leipzig, advertised six new dances by Franz Abt, the first week in which the young composer appeared before the public. These were very favorably received; and the success he met with encouraged him to further efforts. He tried his strength in lyrical compositions, and there met with still greater applause: so that he soon decided on this particular field as the one adapted to his talents; studying his art, and composing, meanwhile, a great number of pretty pieces, which yielded him a moderate income. Abt resided in Leipzig until the fall of 1841, when he was married, and obtained the position of a leader of the orchestra of Zurich Theatre. The theatre, however, was closed in May, 1842, and Abt was in somewhat straitened circumstances, when he had the good fortune to meet an Englishman, then residing at Zurich, who engaged him as his music-teacher at a salary which freed Abt from all pecuniary embarrassments. This position also gave him the time to devote himself to his compositions; and the sojourn of the lyrical composer, Kücken, in Zurich, acted as a spur to animate him in his efforts. Early in the morning he sat down to his work, and thus created seven new songs, the text of which was mostly taken from Mendelssohn's "*Buch der Liebe*" (Book of Love); and one of these, which bore the simple name of "*Agathe*," was destined to carry his name to almost every household of the civilized world. This simple poem has since made its journey round the world under another name, now familiar to everybody, — "*When the Swallows Homeward Fly*." But this great success was not attained at once. On the contrary, the song was rejected by one publisher after another; and the "*swallows flew homeward*" for many years, till at last they were included in the collection of songs published under the name of "*Orpheon*," by Goepel, in Stuttgart. But even now the song was not noticed, and it was three years before it raised the author to fame. He soon after received many orders from musical publishers, and obtained the position of musical director of the court of Brunswick. His later compositions are well-known; and his "*Wanderer*," "*On the Neckar*," "*On the Rhine*," "*From the Eye beams the Heart*," "*Sleep well, my Darling Angel*," "*The Silent Water-Rose*," and "*Good-Night, my Lovely Child*," have become favorites in every house where music is cultivated. The latter has of late been brought into special notice by Wachtel singing it in the "*Postilion*," and is admired almost as much as the "*Swallow Song*." Wachtel has sung this song more than seven hundred times publicly, and thinks it one of the best compositions of Abt, of whom he entertains the highest opinion.

THE SOLOISTS.

Madame Peschka-Leutner.

This famous soprano singer, who is heard in America for the first time at the Peace Jubilee, is a native of Vienna; and even as a child she displayed a rare aptitude for music. She received, ultimately, the instruction of her father, himself a fine musician, and of the famous Austrian and Hungarian teachers, Leonora Friedlowsky, Brochkaltz-Falconi, and Heinrich Proch; the latter being one of the most successful tutors and composers of his day. Peschka-Leutner has since sung with great success at all the principal musical centres of Europe. She is young in years, and has great personal attractions. One who has heard her sing many times gives his impressions of her power as a vocalist in the following terms:—

"She is a soprano of remarkable strength of voice, and her singing is especially distinguished for its purity, evenness, and charming quality. The second grand feature of her genius is in the astonishing range of her voice. In compass it extends from the middle tones, usually allotted only to contraltos, up to G flat. I fancy I distinguish a long-drawn whistle of incredulity as the discerning American musician reads this announcement. And yet it is certain, that, night after night, she will take the G flat as unfailingly as other noted sopranos are able to touch at notes four or five numbers lower down in the scale. I have now heard her sing upwards of twenty times; and on every occasion she has dwelt upon the F sharp with no apparent effort whatever, while she has on several of these occasions soared to G. When it is understood that this is three or four notes higher than Parepa sings, and almost an octave above the average range of Nilsson, some just idea may be formed of Peschka-Leutner's genius.

"Another phenomenal feature of this lady's singing is in its culture. Carlotta Patti has heretofore been the American standard for marvellous vocalization; but, when the trained cadences of Peschka-Leutner fall upon the multitudinous ear of the Boston Jubilee, the memories of Patti are certain to drop at once into a secondary position. It is unqualifiedly true, and the experiences of your grand festival are certain to bear out the fact, that Peschka-Leutner, in point of vocal culture, is the first of living artists. The musical pyrotechnies of Patti, the ingenious middle-tone triekeries of Nilsson, the torrent of melody poured forth by Parepa, or the shrewd efforts of Lucca's well-worn throat, are nothing, as far as actual training is concerned, to the efforts of the lady who, I believe, is destined to be the bright particular star of your Jubilee.

"As a fair sample of the miraculous control held by her over her voice, I may refer to a series of variations with flute obligato arranged for her from Adams. In this selection she has been accompanied by the most skilled manipulators of the flute in Europe, and always with the same result. She first sings an aria with the flute accompaniment; and the player is allowed to achieve every variation which his talent and instrument can produce. The player then takes the air, and Peschka-Leutner at once proceeds to follow, with infallible nicety and accuracy, every variation previously rendered by him, crowning her effort by a sparkling series of changes of her own, far more difficult than any given upon the instrument. When

the wonderful range and flexibility of the flute, in the hands of a master, is considered, some just idea of the artistic magnitude of this task may be imagined.

"Perhaps one of the best proofs of the unquestionable nature of her genius may be found from her position in the opinions of the European public, as well as of her brothers and sisters of the musical calling. She has, in the first place, a life-engagement at the Leipzig opera, for which she receives a generous salary. The duties of the position are not particularly onerous; but she is not allowed to sing elsewhere without special permission. Now, when it is remembered that Leipzig is the musical heart of Europe, and that nothing but artists of the best standing are allowed engagements even in minor positions, it will be seen how great must be the honor attaching to the place of prima donna. The presence of the unrivalled Conservatory of Music and of the permanent homes of many of the first musical masters of the day, renders it impossible for any spurious coinage in this particular to be accepted in Leipzig as the genuine thing. Peschka-Leutner is the idol of this *coterie* of musical rulers, and it is begrudgingly that they consent to spare her even for a brief time.

"She takes, however, short trips occasionally to other quarters, and invariably comes back loaded with fresh honours. At Berlin she compels, whenever she appears, the otherwise favored Lucca to retire into the shade; and at London she is certain of a season of unbroken success whenever she may see fit to visit that metropolis. The London journals are always fervent in their praises of her genius; and even the staid 'Times' has usually been forced to break the ice of its dignity, and pour forth glowing tributes to her voice and its grand powers."

The same writer gives the following as her *repertoire* of concert selections, which she can give at any time:—

Variations, with flute obligato, by Adams; "Concert Aria," by Proch; "Queen of the Night," aria from "Magic Flute" (exactly as it is written), by Mozart; "Entführung aus dem Serail," by Mozart; "Rosenaria" from "Marriage of Figaro," by Mozart; "Unterbrochenes Opferfest," by Winter; "Eglantine," aria from "Euryanthe," by Weber; aria from "Oberon," by Weber; "Ah Perfido," aria from Beethoven; aria from "Fidelio," by Beethoven; aria from "Ernani," by Verdi; aria from "Lucia;" "Robert, toi que j'aime," from "Robert le Diable," by Meyerbeer; "Concert Waltz," by Horn; "Concert Polka," by Muhldorfer; and all the ballads, songs, &c., by Schumann, Schubert, Mendelssohn, Horn, Abt, Wagner, and other composers.

Madame Erminia Rudersdorff.

MADAME RUDERSDORFF was born at Tranofsky in the Ukraina, Russia, on the 12th of December, 1827. She left Russia at the age of five years, studied music in Germany, and, when eight years old, used to wake up all the neighborhood by singing the songs of the "*Astrafiummante*" in their original keys, and with a power of voice of a woman of twenty. The once celebrated singer, Marianna Sessi, heard her, and gave to the young singer all the time she had left after washing seven fat poodles daily, and emptying three boxes of snuff. Thus the young student was taught the first rudiments of the incomparable Italian school of singing. When

ten years old, her parents migrated to England, where she first made her bow to the British public when eleven years old. At thirteen she was sent to Paris, where she first studied under Signor Banderali, and then under Signor Bordogni, who both tried their best to break her voice; the first by straining it beyond its young strength, the second by treating it as a contralto. She herself perceived the danger, and preferred listening to Madame Grisi at the Italian Opera, and then passing half the night in trying to imitate her. Ultimately she was sent to Milan to study under the celebrated master of Pasta, Clara Novello, and Catherine Hayes, — the Cavalière Micheroux, — who at that time only took one or two specially recommended pupils, and accepted the young student only upon Rubini's urgent recommendation. Under his magnificent teaching, she made rapid progress; and when, after a year, Count Wrillhowsky, her godfather, invited her to come to Munich to present her to King Ludwig, she was able to appear there with signal success. From the court of Bavaria she went to that of Wurtemberg, where the Princess of Orange, Count Alexander of Wurtemberg, and the Princess Maria of Wurtemberg, undertook the management of her concerts, and where she was received at court as a daily guest. For a short time she pursued an almost unexampled brilliant career as a concert-singer, until a combination of circumstances threw upon her young shoulders the whole weight of supporting her entire family. Much against her inclination, she was forced to go upon the stage, and did so at Carlsruhe, under the auspices of her friend and patroness, the Grand Duchess Sophia of Baden. In the month of November, before having accomplished her fifteenth year, she appeared in the "Puritani," "Sonnambula," and "Norma," — all of which parts she had studied within five weeks by herself. Her success, not only as a singer, but as an actress, was such that the public and the press declared her father to be humbugging them as to her age, pronouncing her to be a woman above twenty, and long accustomed to the stage. A brilliant engagement in Frankfort followed, and from there a series of successes nearly all over Germany. At Prague she was received in the most flattering manner by the Empress Louise, who not only commanded her to court concerts, for which she received costly presents, but also took a pleasure in inviting her privately to her *déjeuners* and suppers. With all her dramatic talent, she always entertained a great dislike for the petty intrigues of theatrical life; and this, united to her almost exclusive love for classic music, induced her to return to England to make a position there as an oratorio singer, which she did at once after a first appearance at the Sacred Harmonic Society. Flattering offers subsequently induced her for a time to return to the boards of the Italian Opera, where her *Fidelio*, *Donna Anna*, and other rôles, gained for her the highest honors. From England she was frequently called to performances of oratorios and classic music in Paris, Holland, and Germany, where her reception, not only by the general public, but by the imperial family of France, the Queen of Holland, and the royal (now imperial) house of Germany, made her visits to be most pleasant.

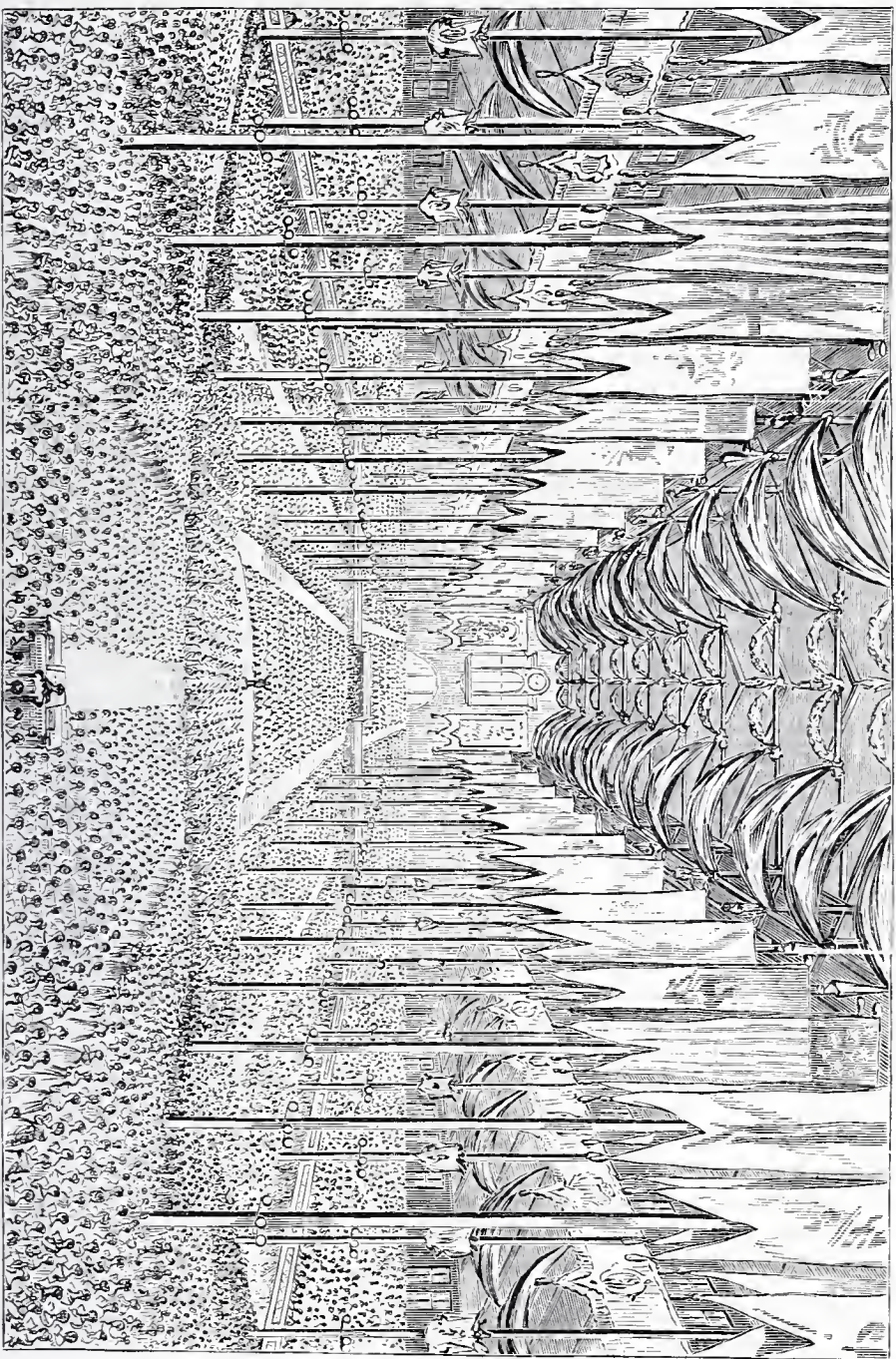
Arabella Goddard.

Madame Arabella Goddard is a French lady, having been born in St. Servan, near Brittany, and is now in the twenty-ninth year of her age. She early developed

a marked taste for music, and when four and a half years of age she played at a concert for the benefit of the poor in her native city. She was so small at that time, that a board was laid in front of the piano, along which she walked from one part of the piano to the other, being unable to reach the more distant keys by sitting in one place. At the age of five she went to Paris, and took music-lessons from Kalkbrenner; and, when eight years old, she went to London and played before Queen Victoria. She returned to Paris, and studied under Thalberg. When fourteen years old, she again visited London, and played at the national concerts at her Majesty's Theatre, under the direction of Balfe. She still kept up her studies under Thalberg, practising steadily, and afterwards received instruction from W. J. Davison, the musical critic of the *London Times*, whom she married about eight years ago. At the age of eighteen, she made a very successful concert-tour through the principal cities of Germany, and was received with marked favor by the critical audiences of Berlin, Prague, Vienna, and other places. She made frequent tours through Europe, and for the last eight years has been considered the leading pianist of England; her services being in constant demand at the grand concerts given in various parts of the United Kingdom of Great Britain. On the seventh of last month she played at Buckingham Palace, in the presence of Queen Victoria, the King of Belgians, and the Crown Princess of Prussia, and other distinguished personages. She received the congratulations of all present; and the queen shook her warmly by the hand, expressing in high terms the pleasure she had received from hearing her playing. For her rendition of a concerto by Cusins, the director of the London Philharmonic Society, at a concert of the society last year, she received an elegant gold locket; and at the Beethoven Centennial she received a gold medal for her fine performance of Beethoven's choral fantasia. Madame Goddard is of medium height, has a pleasing and expressive face, and her manners are such as to win friends everywhere.

Franz Bendel.

Herr Bendel is a native of Hungary, and is now about thirty-five years of age. Soon after his birth, his parents moved to Saxony. He early developed a strong musical taste; and in 1857 he became a pupil of Liszt. At this time there were studying with the great master three others, who with Bendel make a famous quartette, — Rubenstein, Von Bülow, Tausig, and Bendel. These four became Liszt's favorite pupils, and they were often heard at his Sunday-morning *matinées*. Of these Tausig died about two years ago; Von Bülow gave concerts, with much success in Austria and Switzerland; Rubenstein gained a European fame by his compositions, and his frequent tours throughout the principal cities of Europe; but Bendel went directly to Berlin, where he has lived for the past ten years, steadily growing in fame and honor. Having been appointed court pianist, married a lady of position, and having all the work he desired in Berlin, he felt a strong disinclination to try his fortunes elsewhere. His memory has assisted him wonderfully. He can play from memory, at two hours' notice, all of Beethoven's sonatas and four concertos, all of Chopin's and all of Schumann's works, Schubert's best known piano works, all of Liszt's fantasias, and his own works, which are by no means few in number.



INTERIOR VIEW OF THE COLISEUM, LOOKING FROM THE CHORUS SEATS.

THE BOUQUET OF ARTISTS.

A selection of one hundred and seventy-five of the leading solo singers of the country was made, to whom invitations were sent to form a "bouquet of artists," to perform in concert music designed for single singers on each part. The names of this carefully-chosen chorus are as follows:—

Soprano.

BOSTON.

Mrs. J. F. West,
 Mrs. H. M. Smith,
 Mrs. H. E. H. Carter
 Mrs. Charles Lewis,
 Mrs. George K. Hooper,
 Mrs. Minnie Little,
 Mrs. B. F. Gilbert,
 Mrs. J. H. Long,
 Mrs. Maria Eayres Kimball,
 Mrs. Fannie F. Foster,
 Mrs. Nellie Bowen,
 Mrs. J. H. Stiekney,
 Miss Sarah C. Fisher,
 Miss Jessie H. Bartlett,
 Miss Lizzie M. Gates,
 Miss Mary G. Churchill,
 Miss C. A. Howard,
 Miss Isabel Stone,
 Miss Fanny Keller,
 Miss Cornelia Stetson,
 Miss Graziella Ridgway,
 Miss Carrie A. Brackett,
 Miss Frances G. Perry,
 Miss Henrietta A. Hunt,
 Miss Ella M. Abbott,
 Miss Jennie Cottrell,
 Mrs. Louise R. Brockway.

NEW YORK.

Miss Emma Howson,
 Miss Vienna Demorest,
 Miss Annie W. Powell,
 Mrs. Sophia Mozart,
 Mrs. Lizzie M. Thacher,
 Mrs. H. M. Ames.

WASHINGTON, D.C.

Miss Eva S. Mills,
 Miss Juliana G. May,
 Mrs. F. C. Elliott,
 Mrs. Herminie C. Butts.

PROVIDENCE, R.I.

Miss Sarah E. Stackpole,
 Mrs. Frank F. Tingley,
 Mrs. Edward Hoffman,
 Mrs. Annie E. Robbins.

CHELSEA, MASS.

Mrs. Marie F. Baker,
 Miss Susie C. Gould.

LOWELL, MASS.

Mrs. Georgia H. Bent,
 Mrs. Alice M. Howard.

BALTIMORE, MD.

Mrs. Julia Rosewald.

WEST NEWTON, MASS.

Miss Clara B. Nickels.

WORCESTER, MASS.

Miss Nellie S. Fiske.

SALEM, MASS.

Mrs. J. W. Weston.

PORTLAND, ME.

Mrs. H. N. Wetherbee,
 Mrs. Mabel Burnham.

SAN FRANCISCO, CAL.

Mrs. Louise S. Marriner.

WINTHROP, ME.

Mrs. Alice C. Staples.

BROOKLINE, MASS.

Miss Addie B. Giles.

MANCHESTER, N.H.

Miss Z. Louise McQuestion

SOMERVILLE, MASS.

Mrs. J. M. Osgood.

HARTFORD, CONN.

Mrs. C. W. Huntington.

CAMBRIDGE, MASS.

Miss Hattie F. Russ.

CHARLESTOWN, MASS.

Mrs. Aneella M. Fox.

BANGOR, ME.

Mrs. J. A. Crowell.

Alto.

BOSTON.

Mrs. Charles A. Barry,
 Miss Addie S. Ryan,
 Mrs. C. E. Whiting,
 Mrs. Jenny Kempton,
 Mrs. Agnes Giles Spring,
 Mrs. H. F. Bryant,
 Mrs. Elizabeth Garrett,

Mrs. J. T. Beers,
 Mrs. T. Drake,
 Mrs. John J. Henry,
 Mrs. Theo. H. Emmons,
 Mrs. J. B. Sharland,
 Mrs. W. H. Wadleigh,
 Mrs. L. B. Meston,
 Mrs. S. Shattuck,

Mrs. Charles R. Howard,
 Mrs. H. E. Sawyer,
 Mrs. H. L. Whitney,
 Mrs. G. W. Beardsley,
 Mrs. A. W. Boardman,
 Miss Julia A. Wells,
 Miss Clara Poole,
 Miss Jennie S. Howorth,

Miss Marie Benchley,
Miss Abby R. Clark,
Miss Jennie M. Pease,
Miss Emma L. Hathaway.

WINDSOR, CONN.

Miss Mary H. Woodford.

BANGOR, ME.

Miss W. H. Lawrence,
Mrs. E. F. Wasgatt.

NEW HAVEN, CONN.

Miss E. Louise Sanford.

PROVIDENCE, R.I.

Miss Susie C. Bean.

NEW YORK.

Mrs. Sara Braman.

SAN FRANCISCO, CAL.

Mrs. Emma F. Clement.

WORCESTER, MASS.

Mrs. A. C. Munroe.

WALTHAM.

Miss Charlotte F. Farwell.

Tenor.

BOSTON.

W. J. Winch,
W. H. Fessenden
D. F. Fitz,
S. B. Ball,
Darius Cobb,
Cyrus Cobb,
H. L. Whitney,
W. W. Davis,
John Farley,
L. P. Thatcher,
H. E. Holt,
S. W. Langmaid,
Edward Prescott,
F. C. Packard,
Cornelius Chenery,
Allen A. Brown,

Henry A. Cook,
J. Pickering Draper,
L. W. Wheeler,
Arthur T. Hills,
John H. Stickney,
Cyrus Brigham,
C. C. Wentworth,
S. P. Driver,
Charles H. Clark,
E. S. Metcalf,
Elwyoo Lewis.

PROVIDENCE, R.I.

G. W. Haselwood,
A. C. Greene,
J. N. Starkweather,

Julius Jordan,
B. W. Hood.

NEW YORK.

Harrison Millard,
Henry Thatcher.

CHICAGO, ILL.

C. H. Brittan,
George C. Stebbins,
Atherton B. Furlong.

PORTLAND, ME.

Samuel Thurston.

HARTFORD, CONN.

Charles W. Huntington,
George H. Mitchell.

BALTIMORE, MD.

John Schomann.

Bass.

BOSTON.

J. F. Rudolphsen,
A. C. Ryder,
G. W. Dudley,
J. F. Winch,
P. H. Powers,
H. C. Barnabee,
Louis Elson,
Edward Hermanson,
H. M. Aiken,
Hiram Wilde,
A. Ardavani,
War en Davenport,
William Garrett,
J. J. Kimball,
J. Q. Wetherbee,
F. D. Sprague,
George R. Titus,
W. H. Hunt,

Gardner Gove,
Calvin M. Lewis,
J. S. Sawyer,
W. O. Perkins.

PHILADELPHIA.

William Hamilton.

JERSEY CITY, N.J.

D. S. Gregory.

BATH, ME.

Charles H. McLellan.

PORTLAND, ME.

John L. Shaw.

MILFORD, MASS.

Daniel E. Spencer.

WASHINGTON, D.C.

L. E. Gannon.

NEW YORK.

Frank Bartlett.

WALTHAM, MASS.

John S. Jones.

CONCORD, N.H.

Dr. Charles A. Guilmette.

WORCESTER, MASS.

E. B. Fairbanks.

EVANSTOWN, ILL.

George Lott.

PROVIDENCE, R.I.

W. W. Flint.

HARTFORD, CONN.

Louis Gundlach,
George A. Brown.

LACONIA, N.H.

Charles Stone.

NEWBURYPORT, MASS.

Dr. C. W. Stoddard.

THE FOREIGN BANDS.

The English Grenadier Band.

There are three bands attached to the Household Brigade in London, respectively belonging to the Coldstream, the Scots Fusileer, and the Grenadier Guards, and under the lead of three brothers, — the Messrs. Godfrey. Daniel Godfrey, the leader of this band, has a high reputation as composer as well as a band-master. The Grenadier Guards Band, in attendance at the Jubilee, is of very ancient origin. Sixteen years ago, it was raised from forty to fifty-eight members, when the present band-master was appointed by Prince Albert; he taking the position previously held by Schott. The members of the band are nearly all young men, and were appointed by their leader from a list of candidates, which is always full. They are regularly enlisted men of the British army, receiving from the government only the common allowance of 1s. 4d. per day, but are allowed their liberty when not in actual service on duty, and reside where they choose about London. They receive, in addition to the government pay, a certain amount from the band-fund, which is contributed by the officers of the regiment. Besides this, many of them have regular situations in theatrical orchestras, obtaining substitutes when called for regimental duty; nearly all of the London theatres obtaining their musicians from these bands. They are thus able to realize a good income, — larger than that of members of private bands. Their term of enlistment is twelve years, with the privilege of re-enlisting at the end of that time for nine years additional, if they desire. The history of the band is very nearly measured by the history of the kingdom, having been founded some hundreds of years ago as an escort for the troops immediately under the direction of the reigning sovereign. Their regiment is not called on for actual service, except in cases of great wars.

The Prussian Band.

The Kaiser Franz Garde-Grenadier Regiment is among the oldest, and is one of the very best, regiments in the Prussian service. It has always been held in the highest esteem by reason of the positions of its officers and the discipline and efficiency of its soldiers. Its band has, also, always been kept fully up to the standard of the regiment's reputation; and this regiment received the first prize awarded to military organizations, when competing with the leading battalions of Europe at the Paris Exposition.

The band is under the leadership of Heinrich Saro, a bronzed and soldierly-looking man, who has held his present position for upwards of twelve years. Saro is not only an accomplished leader, but an excellent composer. He is the possessor of eight first-class decorations, most of which have been awarded him by the prominent rulers of Europe. Among these decorations is the celebrated order of the "Iron Cross," which was bestowed upon him under the following circumstances: —

Among the Prussian regiments that participated in the battle of Gravelotte was the Kaiser Franz Garde-Grenadiers. When the action commenced, it was seen

that it would be most severe, and the musicians and other non-combatants were ordered to the rear. But Heinrich Saro determined to remain with his regiment during the fight, and signified his intention to the members of his band. They applauded his resolution, and agreed to remain with him; and, marching on the flank of the regiment, they entered into the hottest of the action, remaining until the bloody event was over, and giving to the soldiers the inspiration of their martial melodies. For this exhibition of voluntary bravery, Von Moltke decorated them with the "Iron Cross." This is an order awarded only to soldiers and officers who have been conspicuously distinguished upon the field of battle. This band is the only one in all the huge army of Germany which has been thus honored; and Saro himself is now known throughout the empire as "The Trumpeter of Gravelotte." His band numbers some sixty pieces, and nearly every member is a skilled soloist.

In the summer season, this band may usually be heard at the mammoth "Trivoli" of Berlin. The spectators at this resort, upon pleasant evenings, frequently number ten thousand; and among these may often be found some of the foremost musical celebrities and critics of Europe.

The French Band.

The first of the foreign musicians to sail for America was the famous band of the *Garde Republicaine*, which was readily detailed by Pres. Thiers at the request of Mr. Gilmore; the only stipulation being, that he and the executive committee should use their best efforts that the band should be safe on French soil again by the first of August. This band was organized in 1854, under the heads who are now in command, M. Paulus and M. Maury. The band was then known as the "*Bande de la Garde de Paris*." On the downfall of the empire, it assumed the name by which it is known at present. It is attached to the *Garde Republicaine*, a regiment of twenty-six hundred men, two thousand infantry, and six hundred cavalry, which is always stationed at Paris, and is commanded by Col. Allavène. This band took the first prize at the International Exposition of 1867. It visited London in the spring of 1871, and gave concerts with such marked success, that a second and even a third series was given. No one can be enlisted in the band who cannot read and write, and he must have served at least two years in one of the regiments. After a service of twenty-five years, a man is entitled to a retiring pension. The following are the names of the band: M. Paulus, *chef de musique, directeur*; M. Maury, *sous chef de musique*, bugle solo; M. Pares, clarinet solo; MM. Hemme, Montharu, Starek, Raymond, first clarinets; Bouillon Pienne, Menus, clarinet; Beckman, clarinet solo; Elie, flute solo; Ondschu, flute; Didlot, Rauch, Boullu, Bonnier, hautboys; Nivert, saxophone soprano; Trimmer, Seereton, do. tenors; Cambray, Pegot, do. altos; Cannus, do. barytone; Silvestre, Gigner, piston solo; Berth, piston; Omrhein, Koek, bugles; Bellot, Batton, Fresoult, trumpets; Bonhert, Eraut, barytone; Caraccapa, Schirmer, Delbart, Dherbecourt, bass; Courtade, Gully, Maillet, contra bass; Bouchon, Remenant, Maury *et fils*, alto; Champion, Digua, eors; Derisis, trombone solo; Ebouvenl, Delattre, Bernard, trombone; Billant, petit bugle; Coudray, caisse

efaire; Benso, caisse roulant; Bobenraeth, grosse caisse; Garval, cymballi. The band sailed from Havre in the "St. Laurent," on the 24th of May, arriving in New York on the 6th instant, and reaching Boston on the next day.

The Imperial Prussian Quartette.

This famous organization, which accompanies the Kaiser Franz Band to this country, consists of Herren Kosleck, Phillipps, Senz, and Deichen, all cornet-players of the highest order of merit. It is said that the great celebrity of Herr Kosleck had its date in the discovery by him of one of the ancient "Bishop horns" among the art-treasures of Heidelberg, which he at once substituted for the much inferior instrument he had previously used. But it did not need the merits of the resuscitated horn of Heidelberg to establish this quartette as the most complete organization of its class in Europe, though it did add to its fame. Very naturally they were much sought after by managers, but his Majesty the Emperor made them an offer which was accepted. They constitute his private court quartette.

THE AMERICAN BANDS.

The following is a list of the brass bands engaged as separate organizations:—

The United-States Marine Band.

The Marine Band of Washington, which appears as the representative band of our own country, is attached to the United-States Navy, and for years has been stationed at Washington. The leader of the band is Henry Fries, who formerly resided in Boston. During the war, he served first as leader of the band of the Forty-seventh Massachusetts Infantry, Col. Marsh, and subsequently as leader of the band of the Second Massachusetts Cavalry, Col. Charles Lowell. Mr. Fries has occupied his present position for about seven months. The musical efficiency of the organization has been much improved under the direction of Mr. Fries.

Boston.

Gilmore's Band, P. S. Gilmore leader, 50 men.

Germania Band, Anton Heinecke leader, 20 men.

Brown's Brigade Band, H. C. Brown leader, 20 men.

Hall's Brass Band, D. C. Hall leader, 32 men.

Edmands' Band, T. O. Edmands leader, 20 men.

Shawmut Band, E. T. Bates leader, 20 men.

Suffolk Brass Band, D. O'Brien leader, 20 men.

O'Connor's Band, M. O'Connor leader, 20 men.

Metropolitan Band, Arthur Hall leader, 20 men.

Carter's Band, T. M. Carter leader, 26 men.

Bond's Band, Alonzo Bond leader, 20 men.

Boston Cornet Band, George Rimbach leader, 20 men.

Gloucester.

Gloucester Cornet Band, Josiah Main leader, 20 men.

Hudson.

Hudson Brass Band, Charles H. Thompson leader, 22 men.

Haverhill.

Haverhill Cornet Band, Rufus Williams leader, 23 men.

Marlborough.

Marlborough Brass Band, A. D. Baker leader, 20 men.

North Bridgewater.

North Bridgewater Band, W. J. Martland leader, 25 men.

Salem.

Salem Brass Band, James Faxon leader, 20 men.

Taunton.

Taunton Band, H. W. Colby leader, 20 men.

Weymouth.

Weymouth Band, Charles L. Stetson leader, 18 men.

Worcester.

Worcester Brass Band, T. C. Richardson leader, 17 men.

Concord, N.H.

Concord Brass Band, H. S. Hamilton leader, 11 men.

Manchester, N.H.

Manchester Brass Band, W. Dignam leader, 18 men.

Nashua, N.H.

Nashua Cornet Band, N. W. Marshall leader, 20 men.

Providence, R.I.

American Band, D. W. Reeves leader, 26 men.

Woonsocket, R.I.

Woonsocket Cornet Band, W. C. Spary leader, 22 men.

Hartford, Conn.

Colt's Armory Band, T. G. Adkins leader, 23 men.

Troy, N.Y.

Doring's Band, Charles Doring, jun., leader, 15 men.

The above list includes 608 performers on brass instruments, without counting individual musicians, or the foreign bands that have been engaged.

THE GRAND ORCHESTRA.

The orchestra was organized by Mr. J. Thomas Baldwin, who performed the same service in 1869. The following is a correct *résumé* of the number of instruments brought into requisition:—

First Violins	200	Trumpets.....	24
Second Violins.....	150	Trombones.....	24
Violas.....	100	Tubas.....	4
Violoncellos.....	100	Tympani (pairs).....	6
Contra Basses.....	100	Side Drums.....	4
Flutes.....	24	Bass Drums.....	2
Clarinets.....	24	Monster Drum.....	1
Oboes.....	20	Triangles.....	2
French Horns	24		

The regular orchestra numbers about one thousand; and the military bands, American and foreign, swell the aggregate to nearly two thousand. The following is a list of the leading cities represented, with the number from each:—

New York.....	450	Hartford.....	9
Boston and its vicinity.....	250	New Haven.....	3
Philadelphia.....	70	Buffalo	4
Baltimore.....	50	Providence.....	10
Troy and its vicinity.....	22	Cleveland.....	5
Montreal and Quebec.....	25	Peoria, Ill.....	3
Chicago and the West.....	42	Pittsburg, Penn.....	6

Among the other places represented are Milwaukee (Wis.), Waterloo (Can.), Portland (Me.), Salem (N.C.), Savannah (Ga.), Oneida (N.Y.), Lewiston (Me.), Dover (N.H.), Webster (Mass.), Stoughton (Mass.), Oregon (Ill.), Atchison (Kan.), Washington (D.C.), Milton Mills (N.H.), Taunton (Mass.), Manchester (N.H.), London (Eng.), Henniker (N.H.), Springfield (Mass.), Salem (Mass.), Buffalo (N.Y.), and Hebron (Conn.).

THE GRAND CHORUS.

The committees were announced on a Friday morning; Chorus Circular No. 1, signed "E. Tourjée, Superintendent of the Chorus," was at once ready to be issued to the singers of America, and showed the speed with which the work was begun. The circular which was published on the following Monday morning invited singers to form societies and join the great chorus, which would be limited to twenty thousand voices. The use of the term "limited" seems strange in this connection; but Mr. Tourjée could have had thirty thousand, if he had wanted. The circular promised that the music would be sent at once, and societies enrolled as fast as the names were received. Within the first week, one hundred and eight

societies were accepted, and Chorus Circular No. 2 was issued, giving directions for the formation of new societies. Nearly all the first organizations to respond were old societies, many of them having been formed at the time of the Jubilee of 1869. Before ten days had passed, the first music was printed. The demand for seats in the Boston chorus kept steadily increasing. Places in the first chorus went moderately; in the second chorus with twice the rapidity; while in the third, it was difficult to obtain them at all, and many were disappointed on account of even a day's delay in their applications. Societies which had organized with large estimates originally were obliged to extend themselves still further. Three weeks after the issuing of the first circular, the entire chorus was full to overflowing. The complete list of music was announced March 12. The next circular was issued April 3, and impressed upon the society conductors the necessity of thorough examinations, and of weeding out all undesirable members,—an injunction which has been scrupulously carried out. A fourth circular was issued May 7, giving further directions and encouragement in the matter of rehearsals. About this time mass rehearsals began to be frequent; and Mr. Zerrahn was occupied almost every night in conducting them. During last week, there were rehearsals in Music Hall every night, and the interest seemed to increase daily. The following is a complete list of the societies; the date of organization being given in parentheses, and the number of singers last:—

1. Handel and Haydn Society of Boston.—President, L. B. Barnes; Secretary, A. Parker Browne; Conductor, Carl Zerrahn. (1816.) 742.

2. Boston Chorus.—Superintendent, E. Tourjée; Conductors, Carl Zerrahn and L. H. Southard. (1872.) 2,900.

3. Newton Musical Association.—President, John Q. Henry; Secretary and Treasurer, George S. Trowbridge; Conductor, Eugene Thayer. (1851.) 300.

4. Chelsea Choral Society.—President, George A. Veazie, jun.; Secretary, Edward Stickney; Conductor, Dr. L. H. Southard. (1856.) 560. (Auxiliaries, 85.)

5. Lynn Choral Society.—President, Gardner Tufts; Secretaries, Howard Perley, J. Q. Hammond; Conductor, Carl Zerrahn. (1869.)

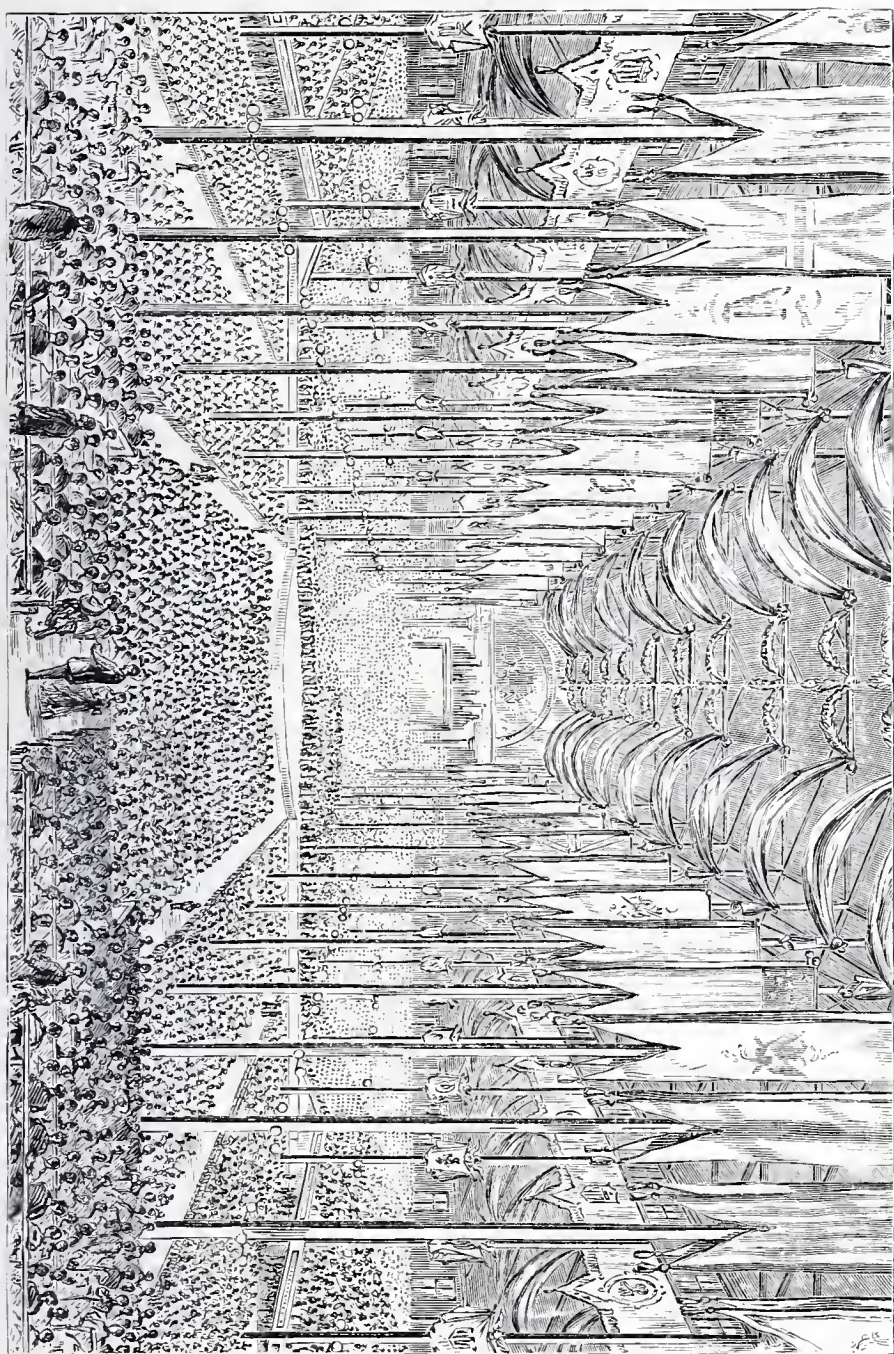
6. Boston Catholic Choral Society.—President, the Rev. Sherwood Healy; Secretary, John J. McCluskey; Conductor, George E. Whiting. (1870.) 224.

7. Newtonville Choral Society.—President, Rev. John Worcester; Secretary, Augustus Williams; Conductor, John G. Thompson. (1870.) 100.

8. Melrose Musical Association.—President, Henry E. Trowbridge; Secretary, Elbridge H. Goss; Conductor, Henry E. Trowbridge. (1855.) 58.

9. Winter Hill Musical Association.—President, Jonathan Brown, jun.; Secretary, J. M. Thompson; Conductor, Carlyle Petersilea. (1871.) 114.

10. Tremont Temple Musical Association of Boston.—President, E. S. Stacey; Secretary, A. L. Brown; Conductor, H. L. Whitney. (1871.) 170.



INTERIOR VIEW OF THE COLISEUM, LOOKING TOWARD THE STAGE.

11. Boston Choral Union.—President, J. R. Winch; Secretary, William U. Amsden; Conductor, Eugene Thayer. (1868.) 467.

12. Union Musical Society, North Bridgewater.—President, Sumner A. Hayward; Secretary, C. J. F. Packard; Conductor, Hiram Wilde. (1869.) 200.

13. Penobscot Musical Association.—President, Rev. Amory Battles; Secretary, E. F. Duren; Conductor, F. S. Davenport. (1848.) 100.

14. Framingham Choral Society.—President, S. O. Emerson; Secretary, W. F. Hurd; Conductor, S. O. Emerson. (1869.) 80.

15. Weymouth Choral Society.—President, F. B. Bates; Secretary, W. H. Nash; Conductor, C. H. Webb. (1869.) 200.

16. Schubert Choral Union, West Acton.—President, John Fletcher, jun.; Secretary, N. E. Cutler; Conductor, George C. Gardner. (1869.)

17. Randolph and Houghton Choral Union.—President, A. W. Whitcomb; Secretary, George C. Spear; Conductor, J. B. Thayer. (1867.) 129.

18. Quincy Chorus Club.—President, H. Farnum Smith; Secretary, Charles H. Porter; Conductor, H. B. Brown. (1869.) 100.

19. Beethoven Society of Taunton.—President, William B. Crandell; Secretary, James W. Sanford; Conductor, Leander Soule. (1847.)

20. Somerville Musical Association.—President, E. R. Morse; Secretary, W. F. Smith; Conductor, T. P. Ryder. (1868.) 200.

21. West Roxbury Choral Union.—President, P. F. Folsom; Secretary, Charles W. Snow; Conductor, Carl Zerrahn. (1871.) 200.

22. Dover (N.H.) Choral Union.—President, Joseph W. Welch; Secretary, L. P. Whitney; Conductor, Joseph Clons. (1869.) 160.

23. Hopkinton Jubilee Chorus.—Conductor, E. S. Nason. (1859.)

24. Hyde Park Chorus Club.—President, Solomon Hovey; Secretary, George B. Warren; Conductor, Edwin Tilden. (1871.) 98.

25. Fitchburg Choral Union.—President, John Upton; Secretary, B. F. Wallis; Conductor, Dr. Jabez Fisher. (March 22, 1869.) 112.

26. West Newton Choral Society.—President, O. S. Coolidge; Secretary, A. S. Glover; Conductor, F. H. Torrington. (1872.) 72.

27. Mendelssohn Union of Springfield.—President, Hon. C. R. Ladd; Secretary, Charles Mulchahey; Conductor, Amos Whitney. (January, 1862.) 128.

28. Georgetown Musical Union.—President, Richard Tenney; Secretary, M. C. Davis; Conductor, Edward P. Wilder. (1842.) 60.

29. Suncook (N.H.) Choral Union.—President, Clifton B. Hildreth; Secretary, Edwin B. Gould; Conductor, J. C. Crane. (1869.) 66.

30. Lawrence Choral Union.—President, F. E. Clark; Secretary, William P. Cooper; Conductor, S. A. Ellis. (1869.) 224.

31. Malden Choral Union.—President, George P. Cox; Secretary, W. A. Wilde; Conductor, O. B. Brown. (1871.) 120.

32. Auburndale Musical Union.—President, Charles E. Parker; Secretary, William H. Blood; Conductor, F. H. Torrington. (1872.) 150.

33. Plymouth Choral Union.—President, C. S. Damon; Secretary, T. B. Drew; conductor, F. H. Torrington. (1870.)

34. Salem Oratorio Society.—President, S. Lincoln, jun.; Secretary, E. Valentine; Conductor, Carl Zerrahn. (1868.) 392.

35. Braintree Choral Society.—President, J. T. Stevens; Secretary, F. W. Holbrook; Conductor, N. Warren Penniman. (1869.) 119.

36. Harwich Port Chorus Society.—President, Watts Kelley; Secretary, C. A. Hudson; Conductor, A. J. Smith. (1871.)

37. Amesbury and Salisbury Choral Union.—President, G. H. Briggs; Secretary, Fred. B. French; Conductor, Moses Flanders. (1869.) 104.

38. Mansfield Choral Society.—President, James Rogers; Secretary, E. M. Cobb; Conductor, G. E. Bailey. (1869.) 76.

39. Worcester Mozart and Beethoven Choral Union.—President, P. W. Taft; Secretary, F. C. Thayer; Conductor, Benjamin D. Allen. (1866.) 300.

40. Burlington (Vt.) Harmonic Society.—President, E. A. Jewett; Secretary, George W. Hinds; Conductor, A. J. Phillips. (1871.) 41.

41. Winchester Chorus.—President, Salem Wilder; Secretary, Edward H. Rice; Conductor, H. Strachaner. (1871.) 65.

42. Waltham Choral Union.—President, G. W. Fairbanks; Secretary, J. W. Bates; Conductor, J. S. Jones. (1869.) 120.

43. Middlesex Chorus of Wayland.—President, Edward Rice; Secretary, Cyrus Lee; Conductor, J. W. Colby. (1871.) 32.

44. East Douglas Musical Society.—President, William Hunt; Secretary, George W. Spencer; Conductor, J. Astor Broad. (1869.) 56.

45. Sherborn Musical Association.—President, George W. Dennet; Secretary, Albert H. Blanchard; Conductor, Frederick W. Cushing. (1869.) 22.

46. Milford Sacred Musical Society.—President, Rev. G. L. Demorest; Secretary, T. B. Bailey; Conductor, Henry French. (1868.) 81.

47. Marblehead Choral Society.—President, H. H. F. Whittemore; Secretary, Glover Broughton; Conductor, E. S. Metcalf. (1859.) 60.

48. Lowell Choral Society.—President, Benjamin Walker; Secretary, J. T. Billings; Conductor, Solon W. Stevens. (1871.) 360.

49. Hyannis Choral Society.—President, J. W. Chapman; Secretary, Charles H. Nye. (1872.) 37.

50. Whitinsville Choral Union.—President, C. B. Moulton; Secretary, William Foster; Conductor, B. L. M. Smith. (1869.) 28.

51. Sandwich Choral Society.—President, M. F. Delano; Secretary, Samuel Fessenden; Conductor, N. F. Sherman. (1869.) 30.

52. Groveland Choral Union.—President, Henry S. Savary; Secretary, Charles W. Spofford; Conductor, Leverett Hopkinson. (1869.) 43.

53. New York Jubilee Chorus, New-York City.—President, John Stephenson; Secretary, F. R. Batterbury; Conductor, Miron A. Ward. (1872.)

54. Knox and Lincoln Musical Association, Damariscotta and Rockland, Me.—President, G. M. Thurlow; Secretary, E. W. Dunbar; Conductor, G. M. Thurlow. (1865.) 141.

55. Beethoven Society of Hartford, Conn. — President, J. G. Griswold; Conductor, J. G. Barnett, Mus. Doc. (1858.)

56. Harmonic Society of New Haven, Conn. — President, J. H. Wheeler; Secretary, ; Conductor, J. H. Wheeler. (1860.) 150.

57. Orange County Musical Association, Randolph, Vt. — President, J. W. Fargo; Secretary, John Durkee; Conductor, George D. Smith. (April 1, 1869.) 26.

58. Rindge Choral Society of Rindge, N. H. — President, Joshua C. Towne; Secretary, A. S. Coffin; Conductor, Rev. Dennis Powers. (January, 1872.) 48.

59. Abington Choral Society of Abington, Mass. — President, George E. Freeman; Secretary, George A. Beal; Conductor, Henry Noyes. (March 26, 1869.) 63.

60. Union Choral Society of South Abington, Mass. — President, A. S. Stetson; Secretary, W. Peterson; Conductor, William A. Bowles. (March 22, 1869.) 78.

61. Euterpe of South Boston. — President, J. E. Huntress; Secretary, M. M. Hutchins; Conductor, L. H. Southard. (February, 1872.) 54.

62. Nashua Choral Union of Nashua, N. H. — President, N. O. Prescott; Secretary, J. P. S. Otterson; Conductor, E. T. Baldwin. (July 9, 1869.) 55.

63. Androscoggin Musical Society of Lewiston, Me. — President, A. D. Lockwood; Secretary, R. C. Pennell; Conductor, R. C. Pennell. (Oct. 25, 1866.) 80.

64. Ashland Musical Union of Ashland, Mass. — President, S. S. Baker; Secretary, P. E. Emerson; Conductor, S. S. Baker. (Sept. 6, 1869.) 82.

65. Medford Choral Society of Medford, Mass. — President, Isaac Moorhouse; Secretary, P. R. Litchfield; Conductor, William A. Webber. (March, 1869.) 140.

66. Rutland County Choral Society of Rutland, Vt. — President, Henry Clark; Secretaries, J. B. Meeker, F. A. Fisher; Conductors, George A. Mietzke, Mrs. S. H. Chatterson. (March, 1869.) 90.

67. Cambridge Musical Union. — President, George Fisher; Secretary, John S. Sawyer; Conductor, George Fisher. (March 2, 1872) 251.

68. Lebanon (N. H.) Glee and Chorus Society. — President, S. A. Peck; Secretary, E. H. Thompson; Conductor, J. M. Perkins. (1863.) 40.

69. Newburyport (Mass.) Choral Society. — President, Dr. C. W. Goddard; Secretary, David C. Noyes; Conductor, Charles P. Morrison. (1869.) 85.

70. Natick Peace Jubilee Class. — President, E. P. Holles; Secretary, J. Wilde; Conductor, J. Astor Broad. (April, 1869.) 150.

71. Concord (N. H.) Choral Society. — President, Secretary, E. P. Gerauld; Conductor, John Jackman. (February, 1869.) 84.

72. Manchester (N. H.) Chorus Class. — President, D. C. Gould; Secretary, M. O. Pearson; Conductor, E. T. Baldwin. (1868.) 30.

73. Mendelssohn (East Somerville) Choral Union.—President, Byron Roberts; Secretary, C. G. Rowell; Conductor, S. H. Hadley. (1870.) 165.

74. Augusta (Me.) Choral Society.—President, Charles Milliken; Secretary, J. J. Eveleth; Conductor, M. C. Milliken. (1872.) 24.

75. Exeter (N.H.) Musical Society.—Secretaries, Annie R. Chadwick Dr. C. H. Gerrish; Conductor, J. W. Gale. (1867.) 75.

76. Bridgeport (Conn.) Choral Association.—President, W. J. Skinner; Secretary, Isaac W. Nelson; Conductor, William Tomlin. (1869.) 28.

77. Mendelssohn Society, Waterbury, Conn.—President, J. W. Smith; Secretary, J. W. Coc; Conductor, T. C. Driggs. (1851.) 45.

78. Granville (N.Y.) Choral Society.—President, W. R. Savage; Secretary, B. F. O'Harrison; Conductor, R. J. Humphrey. (1869.) 44.

79. Leominster Choral Union.—President, J. F. Chaffin; Secretary, J. W. Farwell; Conductor, E. H. Bailey. (1869.) 52.

80. Webster Union Musical Association.—President, E. F. Smith; Secretary, John Hetherington; Conductor, Gustave Krebs. (1870.) 32.

81. Mendelssohn Union, Chicago, Ill.—President, C. H. Fowler, D.D.; Secretary, G. W. Lyon; Conductor, J. A. Butterfield. (1869.) 152.

82. Middleborough Choral Union.—President, J. H. Harlow; Secretary, F. S. Thompson; Conductor, A. J. Pickens. (1869.) 40.

83. San Francisco Choral Society.—Returns not yet received.

84. Roxbury Musical Association.—President, H. W. Bowen; Secretaries, H. C. Prentiss, Chandler Wright; Conductor, Samuel F. Williams. (1867.) 60.

85. Belknap Musical Association, Laconia, N.H.—President, J. F. Merrill; Secretary, M. B. Hibbard; Conductor, R. M. Merrill. (1869.) 70.

86. Middlebury County (Vt.) Choral Society.—President, John W. Stewart; Secretary, H. L. Sheldon; Conductor, E. H. Higley. (1872.) 32.

87. Keene (N.H.) Musical Union.—President, S. F. Merrill; Secretary, J. W. Sturtevant; Conductor, S. F. Merrill. (1870.) 68.

88. Methuen Choral Union.—President, Jacob Emerson; Secretary, D. W. Tenney; Conductor, Henry O. Webster. (1872.) 43.

89. Reading Choral Union.—President, Carroll D. Wright; Secretary, Gilman L. Parker; Conductor, D. E. Richardson. (1872.) 85.

90. West Amesbury Choral Union.—President, John Foster; Secretaries, E. W. Ricker and Albion Sanborn; Conductor, Albion Sanborn. (1871.) 72.

91. Norwood Choral Union.—President, Isaac Colburn; Secretary, Albert G. Webb; Conductor, Ambrose Davenport, jun. (1872.) 28.

92. Andover Choral Union.—President, Albert Abbott; Secretary, G. W. W. Dove; Conductor, J. R. Murray. (1869.) 54.

93. Farmington (Me.) Musical Society.—President, C. A. Allen; Secretary, J. M. S. Hunter; Conductor, C. A. Allen. (1872.) 60.

94. New Bedford Choral Association.—President, Leonard B. Ellis; Secretary, B. F. H. Reed; Conductor, J. Eaton, jun. (1872.) 112.

95. Portsmouth (N.H.) Music Society.—President, Frank W. Miller; Secretary, L. V. Newell; Conductor, E. A. Tilton. (1869.) 56.

96. Medfield Choral Union.—Secretary, Albert Stone; Conductor, John Ord, jun. (1871.) 28.

97. North Cambridge Choral Society.—President, George H. Beaman; Secretary, W. C. Taylor; Conductor, W. W. Davis. (1869.) 75.

98. Mendelssohn Society, Spencer.—President, J. W. Temple; Secretary, J. E. Bacon; Conductor, William Sumner. (1860.) 30.

99. North Abington Choral Society.—President, John Ford; Secretary, W. S. Wales; Conductor, J. F. L. Whitmarsh. (1868.) 30.

100. Westfield Musical Association.—President, J. R. Gladwin; Secretary, J. H. Willard; Conductor, Miss Hattie Walton. (1869.) 41.

101. St. John and Frederickton (N.B.) Musical Association.—President, Gov. Wilmot of New Brunswick; Conductor, L. A. Torrens. (1872.)

102. Franklin Choral Society, Franklin, N.H.—President, E. C. Stone; Secretary, Levi Richardson; Conductor, B. M. Prescott. (1869.) 55.

103. Farmington (N.H.) Musical Association.—President, Israel Hayes; Secretary, J. E. Fernald; Conductor, J. C. Cram. (1866.) 26.

104. Festival Choir, Providence, R.I.—President, L. T. Downes; Secretary, F. F. Tingley; Conductor, Lewis T. Downes. (1872.) 200.

105. Lexington Choral Society.—President, Rev. Henry Wescott; Secretary, George W. Taylor; Conductor, F. H. Torrington. (1871.) 42.

106. Danielsonville (Conn.) Choral Union.—President, J. Q. A. Stone; Secretary, O. W. Bowen; Conductor, J. Astor Broad. (1869.) 25.

107. Haverhill Musical Union.—President, J. F. West; Secretary, C. H. Coffin; Conductor, M. Bennett. (1866.) 135.

108. East Boston Chorus.—President, Eben M. McPherson; Secretary, Charles H. Woods; Conductor, H. S. Jaycox. (1872.) 80.

109. Plaistow (N.H.) Choral Society.—President, F. N. Flanders; Secretary, Isaac Hall; Conductor, Mrs. Emma J. Nichols. (1869.) 20.

110. Holliston Choral Union.—President, the Rev. Henry S. Kelsey; Secretary, George B. Fiske; Conductor, W. L. Payson. (1871.) 75.

111. Biddeford (Me.) Choral Union.—President, E. S. Morris; Secretary, George E. Grant; Conductor, R. M. Hobbs. (1869.) 95.

112. Concord Musical Association.—President, Elijah Wood; Secretary, H. L. Whitecomb; Conductor, George A. Smith. (1871.) 27.

113. Mendelssohn Union, St. Louis, Mo.—President, F. D. Lovell; Secretary, A. G. Thompson; Conductors, J. M. North, E. M. Bowman. (1870.)

114. Francestown (N.H.) Choral Society.—President, George P. Epps; Secretary, J. F. Fitts; Conductor, J. F. Fitts. (1869.) 28.

115. Hudson (N.Y.) Choral Union.—President, S. L. Magoun; Secretary, James S. Moore; Conductor, F. A. Blanchard. (1871.) 41.

116. Baltimore (Md.) Choral Society.—President, N. H. Unduch; Secretary, George R. McGee; Conductor, James M. Deems. (1872.) 18.

117. New Haven (Conn.) Choral Union.—President, Hon. L. W. Sperry; Secretary, N. H. Ingraham; Conductor, W. E. Chandler. (1870.)

118. Wolfborough (N.H.) Union Chorus and Glee Club.—President, Jacob Hanson; Secretary, John G. Cate; Conductor, Moses T. Cate. (1855.) 50.

119. Titicut Chorus Club, North Middleborough.—President, Ly-sander Richmond; Secretary, E. Ingalls; Conductors, A. E. Hayward, W. Hayward. (1872.) 25.

120. Winchendon Choral Society.—President, J. E. Weston; Secretary, J. W. Barnes; Conductor, E. S. Merrill. (1872.) 65.

121. West Newbury Musical Club.—Conductor, William Hogben. (1872.) 25.

122. Jubilee Vocal Society, Brooklyn, N.Y.—President, W. Irving Thayer; Secretary, R. A. Hancock; Conductor, John P. Morgan. (1872.) 83.

123. Wakefield Musical Association.—President, H. A. Staples; Secretary, N. D. Dearborn; Conductor, Solon Walton. (1872.) 51.

124. Newburyport Oratorio Class.—President, Warren Currier; Secretary, Frank Alley; Conductor, Moses D. Randall. (1871.) 75.

125. East Boston Musical Union.—President, George Wright; Secretary, J. E. Fuller; Conductor, M. P. Horn. (1870.) 100.

126. Newton Centre Jubilee Chorus.—President, James F. Edmands; Secretary, C. S. Young; Conductor, Eugene Thayer. (1872.) 110.

127. Hollis Street Choral Society.—President, Henry Revere; Secretary, A. E. Nason; Conductor, J. B. Sharland. (1871.) 50.

128. Sterling Choral Union.—President, J. E. Holt; Secretary, H. C. Bates; Conductor, Binney Mann. (1872.) 30.

129. Harmony Society, Monson.—President, W. M. Tucker; Secretary, Mrs. A. Norcross; Conductor, A. D. Norcross. (1872.) 33.

130. Abenague Choral Union, Saxton's River, Vt.—President, George A. Blake; Secretary, F. G. Butterfield; Conductor, H. H. Kimball. (1872.) 32.

131. Haydn Association, Portland, Me.—President, Samuel Thurston; Secretary, Fred. H. Cloyes; Conductor, Hermann Kotzschmar. (1857.) 81.

132. Festival Choir, Boston.—President, L. Peterson; Secretary, J. H. Alden; Conductor, Leonard Marshall. (1871.) 82.

133. Eliot Choral Society.—President, Eliot Perry; Secretary, W. H. Edwards; Conductor, H. S. Edwards. (1871.) 30.

134. Harmonic Society, Southwick.—Secretary, A. J. Forward; Conductor, E. W. Rockwell. (1872.) 21.

135. Winthrop Choral Society.—President, John W. Dadman; Secretary, Warren Belcher; Conductor, W. N. Richardson. (1872.) 20.

136. Pouttney (Vt.) Musical Society.—President, J. J. Joslyn; Secretary, William Harwell; Conductor, William Griffith. (1872.) 28.

137. Washington (D.C.) Philharmonic Society.—President, Hon. M. G. Emery; Secretary, H. M. Gurley; Conductor, John P. Caulfield. (1865.)

138. Boston Highlands Musical Association.—President, George H. Drew; Secretary, A. D. Albee; Conductor, R. H. Clouston, jun. (1872.) 52.

139. Saratoga (N.Y.) Musical Association.—President, Dr. C. F. Rich; Secretary, S. R. Gray, jun.; Conductor, J. A. Waterbury. (1869.) 28.

140. Fryeburg (Me.) Jubilee Club.—Secretary, A. F. Lewis; Conductor, Daniel B. Sewall. (1872.) 15.

141. Bernardstown Choral Society.—President, Charles Bowker; Secretary, Charles Bowker; Conductor, J. F. Griswold. (1871.) 26.

142. Northampton and Stratham Choral Society, N.H.—President, James W. Rollins; Secretary, A. N. Rollins; Conductor, James W. Rollins. (1870.) 32.

143. Marlborough Choral Union.—President, Rev. Charles R. Treat; Secretary, Charles L. Flint; Conductor, F. W. Riley. (1872.) 73.

144. Vineyard Haven Choral Association.—President, H. B. Marshall; Secretary, W. A. Claghorn; Conductor, Frank P. Vincent. (1872.) 27.

145. Groton Musical Association.—President, N. R. Thayer; Secretary, J. R. Bennett; Conductor, Dr. Norman Smith. (1858.) 56.

146. Titusville (Penn.) Mendelssohn Musical Association.—President, the Rev. D. C. Osborn; Secretary, William P. Home; Conductor, F. P. Boynton. (1871.) 45.

147. Milwaukee (Wis.) Philharmonic Society.—President, John Nazro; Secretary, W. H. Starkweather; Conductor, S. L. Fish. (1867.) 31.

148. Somerset Choral Union.—President, George P. Buffinton; Secretary, Thomas H. Deane; conductor, Leander Sowle. (1872.) 40.

149. Academy of Music Choral Society, Iowa City, Io.—President, Rev. A. G. Lansing; Secretary, W. F. Heath; Conductor, Otto Schmidt. (1872.) 24.

150. Choral Union, Fall River.—President, the Rev. S. W. Butler; Secretary, C. E. Mills; Conductor, H. J. Bennett. (1872.) 107.

151. Mozart Union, Fall River.—President, Charles H. Rider; Secretary, V. W. Haughwout; Conductor, Lyman W. Deane. (1872.) 70.

152. Salisbury Choral Union, Lakeville, Conn.—President, George B. Burrall; Secretary, F. C. French; Conductor, D. F. Stillman. (1869.) 20.

153. Arlington Choral Association.—President, S. P. Prentiss; Secretary, J. H. Russell; Conductor, S. P. Prentiss. (1872.) 37.

154. Northfield Choral Union.—President, Dr. William Dwight; Secretary, the Rev. T. J. Clark; Conductor, Miss M. A. Field. (1869.) 23.

155. Amateur Chorus Society, Westerly, R.I.—President W. Hutchinson; Secretary, William Hutchinson; Conductor, Lizzie Hutchinson. (1872.) 20.

156. Woburn Choral Union.—President, Parker L. Converse; Secretary, Anna Wood; Conductor, P. E. Bancroft. (1872.) 46.

157. Souhegan Choral Society, New Ipswich, N. H.—President, Frank Preston; Secretary, George K. Barrett; Conductor, Z. E. Clark. (1872.) 36.

158. Ayer Choral Union.—President, E. H. Hayward; Secretary, G. Dana Bancroft; Conductor, G. Dana Bancroft. (1872.) 20.

159. Tyngsborough Choral Society.—President, W. B. Cummings; Secretary, I. F. Bancroft; Conductor, Charles Merrill. (1871.) 34.

160. Springfield Musical Union.—President, W. J. Conkling; Secretary, Mrs. A. M. Gregory; Conductor, G. H. L. Slayton. (1871.) 41.

161. Arion Society, Hartford, Conn.—President, D. L. Hayden; Secretary, A. J. Munyan; Conductor, Irving Emerson. (1872.) 20.

162. Putnam (Conn.) Musical Association.—President, W. H. Ward; Secretary, G. H. Searle; Conductor, W. M. Broad. (1872.) 32.

163. Sacred Choral Union, Troy, N. Y.—President, Joseph Hillman; Secretary, A. G. Peck; Conductor, T. J. Gay. (1872.) 50.

164. West Meriden (Conn.) Choral Union.—President, Robert H. Curtiss; Secretary, E. B. Everett; Conductor E. P. Phillips. (1871.) 20.

165. Vineland (N. J.) Musical Association.—President, E. M. Turner; Secretary, C. B. Campbell; Conductor, H. E. W. Barton. (1872.) 20.

TOTALS.

Soprano.....	5,115
Alto	4,258
Tenor.....	3,592
Bass	4,317
Total	17,282

In the above enumeration, the auxiliaries, which, in some instances, number nearly as many as the regular members, are not included; nor are the members of the Bouquet of Artists, or the professional Operatic Chorus.

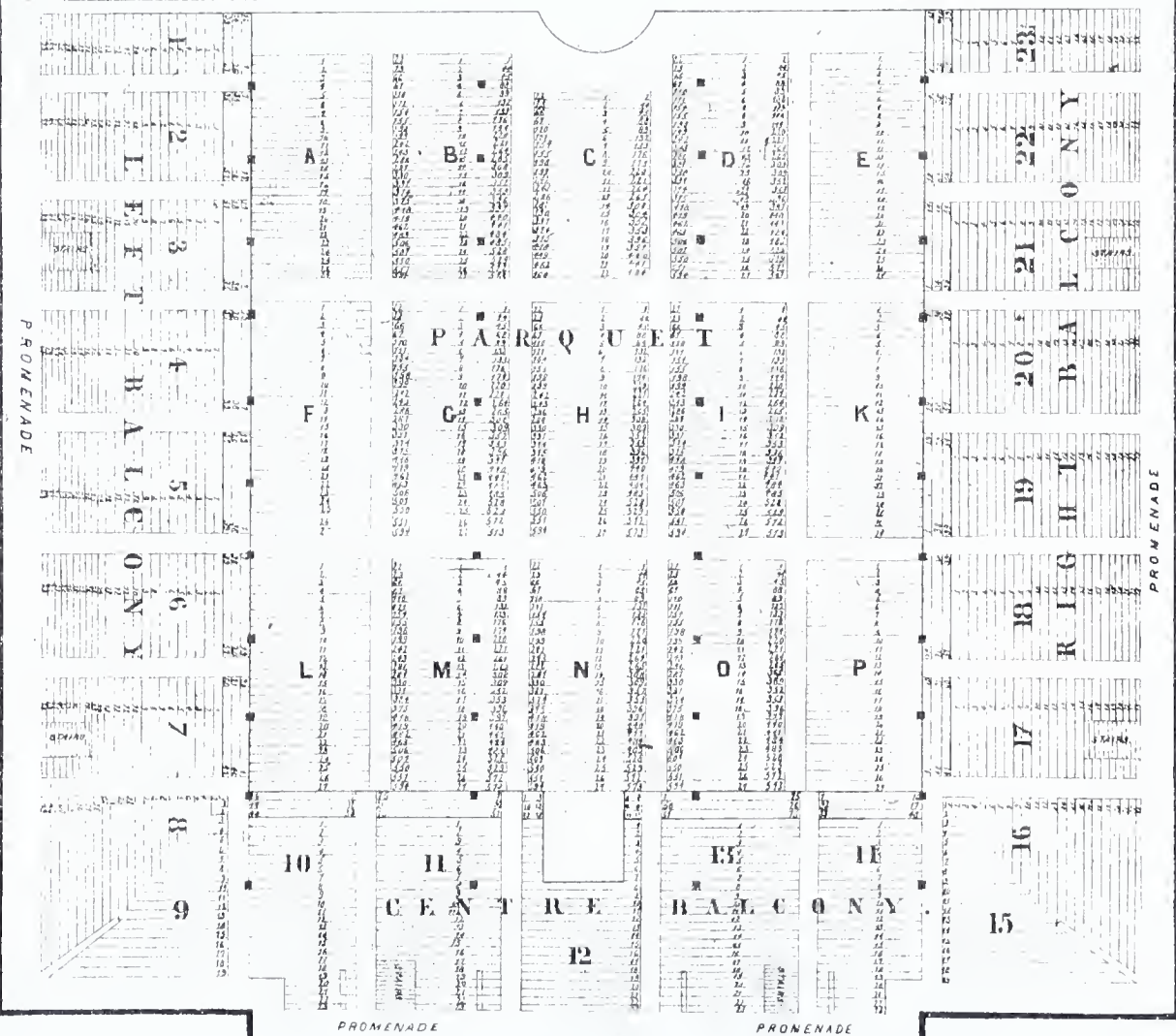
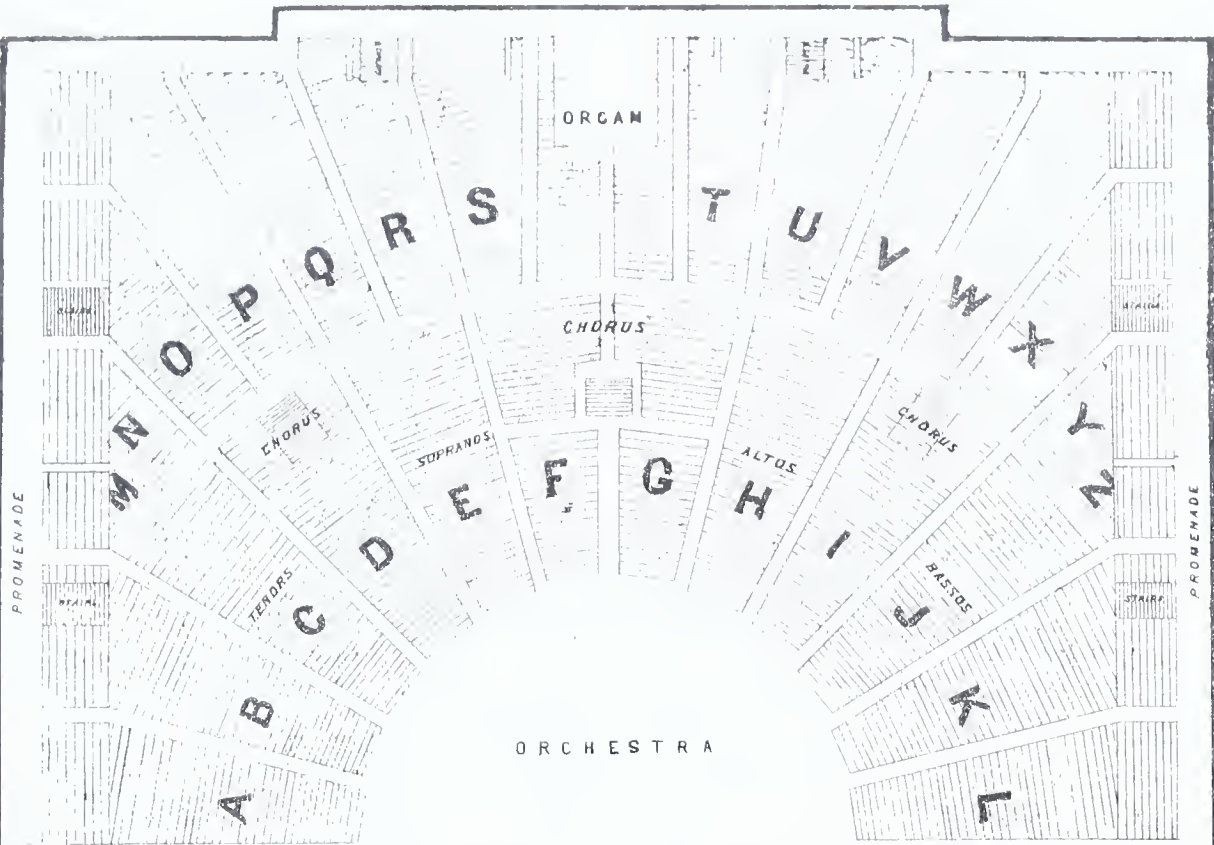
Of the whole number of societies, 104 belong to Massachusetts, 18 to New Hampshire, 10 to Connecticut, 8 to Maine, 6 to Vermont, 6 to New York, 2 to Rhode Island, 2 to Illinois, and 1 each to Pennsylvania, Maryland, Missouri, New Jersey, Wisconsin, Iowa, California, district of Columbia, and the Province of New Brunswick.

THE SPECIAL INSTRUMENTS.

The Great Organ.

The most powerful organ ever constructed has been built specially for the Jubilee by Messrs. J. H. Willcox & Co. of Boston. The capacity of the instrument is about double that built under Mr. J. H. Willcox's direction for the Musical Festival of 1869, and is contained in a space thirty feet wide by twenty feet deep; the loftiest pipe extending to a height of forty-three feet from the gallery base. The only portion of the instrument incased is that below the top of the sound-board; every pipe, except those in the swell, being visible from the auditorium. The largest pipes of the first manual are placed at the ends and back of the organ-chest; the

NORTH SIDE



SOUTH SIDE

PLAN OF SEATS IN THE COLISEUM ERECTED FOR THE
WORLD'S PEACE JUBILEE FESTIVAL.
AND INTERNATIONAL MUSICAL FESTIVAL.

WEST SIDE - HUNTINGTON AVENUE



(See other side)

smaller pipes extending toward the centre, and the stops grading from rear to front in their order of descent in the scale.

Brayton's ready motor, a gas-engine recently brought into prominence, furnishes the power for working the eight pumps which supply the immense organ with compressed air. These pumps differ widely from any in general use, being in chest form with piston pressure; and each is of a delivery capacity of eight cubic feet of air to every revolution of the crank-shaft, which is calculated at twenty per minute, allowing for the eight pumps an aggregate capacity of twelve hundred and eighty cubic feet in that time. Two boxes of ninety cubic feet area each receive and distribute this air as it is forced in and required by the key and pedal demand. Some idea of the volume and pressure requisite for supplying the atmospheric requirements of the instrument may be gained by the statement, that, while a pressure of two to four inches is ordinary on church organs of average capacity, at least sixteen inches' pressure will be needed to fill this instrument when the full organ is required.

The key-desk of two banks is placed over the main entrance for chorus and orchestra, sixty feet removed from the organ chest, with which it communicates by reversed action, aided by pneumatic levers applied to both manuals and pedals. The economy of power in manipulation thus obtained is thought to be greater than that heretofore acquired on any instrument yet built. Very little has been done in the way of ornamentation; the arrangement of the pipes in a symmetrical manner sufficing for all artistic effects desired.

The following are the builders' specifications for construction of the immense instrument: —

GREAT ORGAN.

Bourdon — sixteen feet.
 Open Diapason — eight feet.
 Doppie Flute — eight feet.
 Gamba — eight feet.
 Dolce — eight feet.
 Quint — five and one-third feet.
 Flute Trauverso — eight feet.
 Octave — four feet.
 Flute Harmonique — four feet.
 Twelfth — two and two-thirds feet.
 Fifteenth — two feet.
 Mixture — seven ranks.
 Bombard — sixteen feet.
 Trumpet — eight feet.
 Clarion — four feet.

SWELL.

Flute Harmonique — eight feet.
 Stop Diapason — eight feet.
 Violin Diapason — eight feet.
 Octave — four feet.
 Flute Octaviant — four feet.
 Cornopian — eight feet
 Oboe — eight feet.

PEDALS.

Megalophonia (the only one in the country) — thirty-two feet.

Passaune — sixteen feet.

Tromba — eight feet.

Double Diapason — sixteen feet.

Sub-bass — sixteen feet.

Octave — eight feet.

Magalopente (original with Dr. Willeox) — ten and two-thirds feet.

Couplers — Pedal and great, pedal and swell, great and swell.

Octave Coupler — First manual, second manual.

Reversible Pedal to operate coupler pedal and first manual.

Self-balancing Swell Pedal.

Pedal to operate Swell Tremulo.

Four Composition Pedals for grand manual.

Two Composition Pedals for Swell Manual.

Pneumatic Lever to be applied to both manuals and pedal; the action to be reversed, and extended sixty feet from the organ.

Key-Desk over main entrance for chorus and orchestra.

The Great Drum.

The great drum is so gigantic in its proportions as to deserve mention. Its various parts are as follows: The shell, or outer part, is made in three sections, of rock-maple boards one-eighth of an inch in thickness; each section being fastened to the other with copper bolts and glue. Six hundred feet of one-inch Manilla rope, and seventy-eight drum-ears, are required to put the monster in proper trim for use. Messrs. Woodman and Williams of Farmington, Me., are the builders of the wood-work of the instrument. The heads are constructed of cowhide. The ornamentation of the heads is very elaborate and handsome. On one are the coats-of-arms of all European nations, circumscribing a centre-piece containing a handsomely-embellished scroll with the words "Universal Peace." Beneath this is the American eagle, holding in his beak the motto, in gilt letters, "E Pluribus Unum," and in his talons the shield of America intertwined with laurel. On the "beacon" head of the drum, the outer ring of ornamentation consists of the coats-of-arms of the thirteen original States of America, and beneath these the shields of those that have since been admitted into the Union, encircling a centre scroll containing the words, "Let us have Peace." Under this scroll is painted a white dove bearing the olive-branch, and beneath the dove are the flags of various nations intertwined by laurel. The drum is twelve feet in diameter, thirty-six feet in circumference, and weighs nearly six hundred pounds.

The Anvils.

One hundred anvils were imported from Birmingham expressly for use in this Jubilee. They vary in weight from one hundred to three hundred pounds. A detail of one hundred men has been made from the Boston Fire Department, with ten substitutes to act in case of sickness or accident, all under the command of Mr. Henry W. Longley.

THE OFFICERS OF THE JUBILEE.

Projector and Advisory Director.

P. S. GILMORE.

President.

Alexander H. Rice.

Treasurer.

Eben D. Jordan.

Secretary.

Henry G. Parker.

Executive Committee.

George H. Davis, *Chairman*.

Lewis Rice,
M. M. Ballou,
Samuel Little,
Gardner Wetherbee,

Edward Sands,
Oliver Ditson,
Joseph H. Chadwick,
Henry Mason,

Joseph F. Paul,
Charles W. Slack,
M. F. Dickinson, jun.

Finance Committee.

Samuel Little,
Henry Mason,

Joseph F. Paul,
Oliver Ditson,

Joseph H. Chadwick.

Ticket Committee.

Samuel Little,
Henry Mason,

Joseph H. Chadwick,
Joseph F. Paul,

Oliver Ditson,
Eben D. Jordan.

Building Committee.

George H. Davis,
Lewis Rice,

Joseph H. Chadwick,
M. M. Ballou,

Joseph F. Paul.

Superintendent of Coliseum.

Joseph H. Chadwick.

Committee on Decorations.

M. P. Kennard,
J. Willard Rice,
N. A. Thompson,
George O. Carpenter,
John R. Hall,

George P. Baldwin,
William V. Hutchings,
William H. Dutton,
George E. Fowle,
Henry B. Rice,

Henry C. Morse,
Joshua B. Fiske,
James H. Freeland,
Warren B. Potter,
Fred. Reed.

Committee on Music.

John C. Haynes,
Carl Zerrahn,
Loring B. Barnes,
J. B. Sharland,
Henry Tolman,
George D. Russell,
Julius Eichberg,

F. E. Goodrich,
Charles Eichler,
Lyman W. Wheeler,
John K. Paine,
Thomas Ryan,
J. Thomas Baldwin,
Dexter Smith,

J. H. Willeox,
George W. Palmer,
L. L. Holden,
Henry A. Clapp,
W. T. W. Bail,
S. D. Smith,
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Eugene Thayer,
C. B. Danforth,
Charles Koppitz,
Henry K. Oliver,
Carlyle Peterslea,
Napier Lothian,
S. A. Dix,
Dudley Buck,

George H. Chickering,
Eben Tourjée,
Henry G. Parker,
F. H. Underwood,
B. J. Lang,
L. H. Southard,
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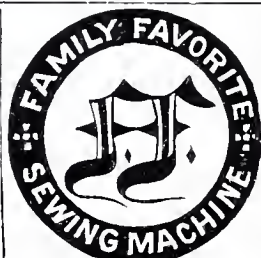
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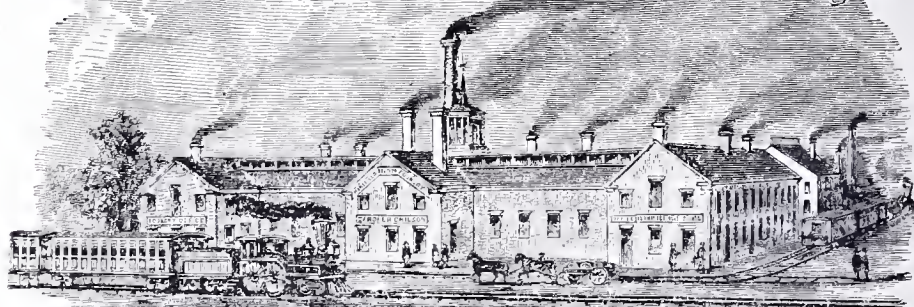
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